TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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HIDA BLAIR.

May brings so many actors back to town that Broadway begins to look very Rialtoish. The actor girl never looks so attractive as in a shirt waist and a sailor hat.

In spite of the constant travel and hard work the girl who has been out on the road all season is apt to look better than she who has acted with a stock company in town.

It must be the variety of scenes passed through and the different sorts of audiences encountered that act as tonic on the nerves and complexions of the girl actors that one sees enjoying the microby May air with a satisfaction that is only experienced when one has been breathing a different sort of germ for six months.

The dramatic profession is such a school for developing pluck and good disposition and broad minds and kind hearts in its girls that I sometimes wish every woman's college had a class in theatricals just as an experiment.

In so many other walks of life one finds selfish, peevish, unhealthy, narrow-minded women that love to talk about their ills, which they cultivate by too much attention, their husbands' failings, and their children's and servants' faults. Life holds nothing for them, and they are depressed and depressing in their influence.

Actor girls, on the other hand, are as a rule bright and hopeful and merry hearted even when the sun isn't shining. They throw off the blues and make their work a pleasure. Of course, I know there are some these bouquets won't hit—but I was impressed by the idea one afternoon last week, meeting a little woman who had come in after a somewhat disastrous season. She was on the lookout for an engagement, and she had been treated very unjustly by her manager, but she wasn't wasting any valuable time bemoaning her fate or threatening vengeance for her wrongs.

She simply said it would all come right, and she was just as cheery as a cricket that had made up its mind that there was no use in stopping its chirp even if everything wasn't rose-colored.

A disposition of that sort will throw off any kind of a hoodoo, and it is one of the choicest possessions that the people of the stage, especially its women, may be proud of.

It's always been my opinion that there is a certain sort of religion in happiness, and I have no use for goodness that is always accompanied by gloom. Joy radiates like electricity, heat, sound, light, and to get in the aureola of one of these hopeful, light-hearted people is to get a share in some mysterious benediction that has been allotted without stint to the people of the stage.

The strike of the church choir chorus girls of the Strollers' company that gave Phyllis at the Waldorf last week was a proof that players are growing more strenuous in attempts to live down the old fiction that actors never eat.

The girls had been accustomed to being regaled between matinees and night performances by dinners of the Waldorf brand, composed by Oscar, and set to music by the head waiter. They frivoled with *patés* finished with a lace paper frill and dallied with the choicest dishes on the *menu*.

The Strollers received the bill in the region of the anatomy usually ornamented by a collar button. After the first of these dinners had been served and paid for the Strollers called a special meeting to discuss ways and means. The decision was finally reached that the fair choristers would have to subsist on home cooking for the rest of the week.

When the news was broken to the girls after the Thursday matinee a settled dislike for home rooted itself in the demeanor of the young women, and after a heated discussion of the proper action prescribed in such cases by the rules of the chorus girls' union they struck and refused to go on with the evening production unless fed with the usual Waldorf repast.

Consternation spread among the members. It was then that a nineteenth century knight in the person of Robert Webb, he of ponderous voice and build, appeared and settled the difficulty by taking the chorus to a restaurant for dinner.

Restored to voice and good nature by the feast the evening performance proceeded merrily.

There has been considerable talk of putting Phyllis on with a professional cast after touching up the book, which was not bright enough in its character for New Yorkers educated up or down to Cheever Goodwin and Harry B. Smith notions.

But the music was generally praised for its dash, swing, and character. We hear so much music that is only a faint echo of other things that it is a genuine treat to hear original melody with strength, sweetness, and the cadences that appeal to the ear in a language that we can understand.

People are growing tired of tuneless music as of tuneless verse, and the constant search for material abroad made Americans with any genuine pride in the artistic achievements of their nation take off their hats to Oscar Hammerstein when he threatened to begin a musical career a few seasons ago.

Mr. Warren's music has always had its army of admirers who place him among the first in the ranks of modern composers. Richness of melody, magnificence of movement, tenderness of expression with delicacy and gayety in the lighter numbers. All these are in the opera of Phyllis.

Some one said that Ethel Barrymore was daring enough to wear an English box coat on her departure for the other side. So did Edna May. It is all right to wear them getting away from New York, but the celerity with which they disappeared from Broadway after the sensation caused by a policeman who arrested one of the coats recently was one of the most remarkable things that ever happened.

The Matinee Girl received several letters from young women who wanted to know what they should do with their discarded garments, and if they really were so bad as they were painted. The only advice I felt I could give conscientiously was to cut them up (or is it down?) into trousers for little Willie, or else make a dog blanket out of the proscribed cloak.

Moved almost to tears by the touching epistles The Matinee Girl evolved the following pathetic and unusually meritorious

EPITAPH ON A DEAD BOX COAT.

Beneath thy monument, three golden balls,
Thou swing'st, deserted, dead;
Gone is thy glory, Mobe Coat,
Like the flower the reaper moweth, thou art fallen.
The scythe, a copper's night stick;
Thy knell, a hurry wagon's gong,
Hath sounded! Thou art dead,
Deader than any nail in doorway buried!
Ah, poor Coat, no more thou'lt spurn the avenue
'Twixt cab and door—all awning-hung;
Nor wilt thou wait within the portals wide
Of Boldt's and Sherry's, eke, the night
The opera is over!
Down like the star that shoots
Across the night to darkness, the descent has been
Swift, sure and terrible!
When first thou sprung, full-born,
All London-tagged and smart, we marveled at thee,
And hastily we hied and bade our tailors
Build us some like to thee;
Then on a tally-ho through Lenox lanes we drove thee
With golden-rod aflame!
On Newport's roads we sported thee behind our brakes,
And then—and then—
The Winter came—and blossomed thou again,
All ready-made—and scalloped—over-trimmed
Into a hideous semblance of thyself,
And thus thou started on the downward chute,
All broad and primrose-grown—that led thee—where?
A station house—a cell—thou wert run in—and now
'Tis said thou art a robe—a scarlet cloak—that one
May only wear through lobstered haunts of men.
Gone is thy glory, Mobe Coat—two short years
Have seen thy finish. Short thy life's brief span,
And madly merry at its close—sunk from thy high estate,
Thy grave gapes for thee—ready dug—
Above thee we shall plant the cedar tree,
Blossoming patrolman's clubs—for sure enough, poor Coat,
Thou art a dead one! Requiescat
In Pace!

I suppose that vaudeville and the "continuous" is quite as meritorious a style of performance as any other. It certainly is popular and lucrative for its managers. But the idea of the stately Fifth Avenue Theatre being given over to an endless chain of sketches and specialties seems like a desecration.

The gold and white pagoda for the ticket-seller at the entrance looked to me like a tombstone to the plays and actors that the historic house has sheltered.

Looking over the throng of shopping women and idle men that usually make up the always large "continuous" audience, it seemed as though I could see a dim shadowy group of ghosts of the great ones that have come and gone upon the stage in the past.

What debuts that theatre has witnessed, what audiences it has held, what triumphs, and what failures! Its history is perhaps as interesting as that of any theatre in New York.

With a department store to be erected on the site of the Fifth Avenue Hotel and the "continuous" in the Fifth Avenue Theatre, it would seem as though the oldest inhabitant would soon be able to talk about the passing dignity of the town.

When Madison Square Garden, with its Gothic towers and its golden Diana, is turned into a post office, and the next new champion pugilist opens a saloon in the Metropolitan Opera House, art will have to camp out on the Bronx, or move into a Harlem flat.

THE MATINEE GIRL.

ENGAGEMENTS.

Eleanor Carey, with Olga Nethersole, succeeding Alexis Leighton.

Helen Ward, to lead the choir in the cathedral scene with Hubert Labadie's Faust next season.

Frank Munell, O. M. Cotten, Fred L. Godding, Alice Kemp, Grace Whitcher and W. A. Moriarty, for Marks Brothers' company.

James G. Hammond and Roy Applegate, for the Burrell Comedy company.

William Bokee and William Clifford, for Shipman's The Prisoner of Zenda.

A LIST OF LONG FORGOTTEN PLAYS.

The latest publication of the Dunlap Society, which is the tenth of the new series, is a compilation of the titles of plays by American authors published and performed in America between the years 1714 and 1830. The volume is entitled "Early American Plays." The compilation was made by Oscar Wegelin, and edited by John Malone, who also wrote a most comprehensive introduction to the work. Indeed this introduction is so broad in scope, so scholarly, and withal so interesting that it would seem worthy of separate publication as a brief history of the drama and an estimate of the drama's importance in the world's development.

According to Mr. Malone the earliest dramatic performances in the New World were given at Tlaxcala, Mexico, in 1538, under the direction of Fray Toribio de Benevente. The French in Louisiana also presented plays long before the establishment of the English drama in America; and later in his essay the author says: "The only theatre in the United States which has preserved the dignity and the traditions of a well organized stock company of skilled and able actors is a modest little German house in New York city, where a few people of taste in the metropolis have come to learn with shame for their time and language that the best performances on the American stage are given to-day in German."

But the volume in hand has to do entirely with the English speaking stage in America, which was inaugurated on Sept. 5, 1752, with the performance of The Merchant of Venice at Williamsburg, Va. Prior to this time several plays had been written by American authors, but they were intended rather for the library than the stage. With the beginning of the theatre in the colonies fresh interest in play-writing was awakened and native authors sought to make practical dramas for the use of the few pioneer companies of players. In view of the small chances for production, and the unartistic spirit of the time, the number of plays written in the half-century covered by Mr. Wegelin's list is remarkable. Many of them were never acted, and scarcely any of them are of value save as dramatic curiosities at the present time. The list is, however, most interesting to the student of the drama, and in publishing it the Dunlap Society has paid a graceful tribute to the vanguard of American playwrights whose names and works are now almost forgotten.

CHANGES IN NANCE O'NEIL'S COMPANY.

Nance O'Neil continues immensely successful in Australia. She has been loaded with praise by the critics, and is likely to remain in the Antipodes for a long period. J. C. Williamson, the theatrical magnate of Australia, is confident that Miss O'Neil has entered upon a brilliant career, and has arranged with McKee Rankin for the actress' appearance in a number of new productions. Several changes have been made in Miss O'Neil's company recently. Thomas Kingston has been engaged as leading man in place of Clay Clement. William Bernard, formerly with Hoyt and McKee, has been secured as stage-manager, and Ellen Berry, daughter of Sir William Berry, former Premier of Victoria, has also joined the company. Miss O'Neil began a five weeks' engagement at Her Majesty's Theatre, Sydney, April 14. Among the plays she will produce will be Giacomette's Elizabeth.

AIDA BLAIR.

Aida Blair, the beautiful and accomplished young Minneapolis society women, who made her debut on the stage last season in Jacob Litt's production of Sporting Life, and who aroused no little interest by her artistic impersonation of the part of Olive de Carteret, playing it at a matinee performance as the understudy of Elita Proctor Otis, has again made a hit in the part this season. Miss Otis recently retired from Sporting Life to play the adventuress in Women and Wine. Her place was filled by Miss Blair, who had played in The Great Ruby under Mr. Litt's management, understudying the two principal female characters.

Miss Blair's impersonation of Olive de Carteret this season, although her success in the character last year was a prediction, was a pleasing surprise even to the management. She did not make the error of overacting in her strong scenes, and gave her entire impersonation the poise which is only looked for in one of long experience.

Miss Blair is a woman of exceptionally imposing presence. Her voice is strong and carefully cultivated, and she reads her lines with discretion, manifesting a true conception of the part she plays. Although her stage career has been limited to but two seasons, her advancement has been most marked, and, with the proper opportunity next season, she promises to win a high place in the dramatic profession. She is one of the most handsomely gowned women in New York, either off or on the stage, and dresses her parts superbly.

REFLECTIONS.

R. W. Marks has purchased from Gordon McDowell the rights to the play, A Bird in a Gilded Cage, written for him by Semour S. Tibball.

Charles A. Morgan has received a gold watch from Gus Hill in recognition of his services as stage-manager for McFadden's Row of Flats.

In the absence of Adeline Adler, Florence Wells played Tirzah in Ben-Hur at the Broadway Theatre last week, and gave an altogether pleasing performance. Miss Wells is also understudy for the part of Esther, taken by Gretchen Lyons. She is only sixteen years old.

Edward R. Mawson and Helen Irene Holland were married in this city on May 8.

Jane Corcoran, who has been very ill for the past six weeks, has finally recovered from an illness that had threatened to prove fatal. She has been re-engaged by Arthur C. Aiston for next season to play Tennessee in Tennessee's Pardner, a part she has enacted for three seasons. Mr. Aiston will heavily feature Miss Corcoran in this play, and already has a prominent author at work on a successor for Tennessee's Pardner, in which he will star Miss Corcoran during the season of 1901-'02. Mr. Aiston will turn over the tour next season, after the start, to Phil Hunt, who will be the acting manager. Mr. Aiston will in all probability handle another important attraction.

Delmore and Wilson will star next season in a new farce, A Rough House.

This afternoon (Tuesday) the graduates of the American Academy of the Dramatic Arts will appear at the Empire Theatre in their final matinee performance for the season. The Power of Darkness, by Leo Tolstoi, translated by Isabel F. Hapgood, will be presented for the first time in America, with Charles Henry Meltzer's translation of Alfred de Musset's A Caprice as a curtain-raiser.

Arthur Maitland has signed with Frederick Bond's Summer stock in Albany, deferring until Autumn his intended production of Captain Swift at Tarrytown-on-the-Hudson.

"JOE" WEBER.

IN OTHER CITIES.

SAN FRANCISCO.

The James Neill Stock co. still holds its own at the California. As I stated in a previous letter, it is a good, capable co, all round, presenting good plays in happy fashion. James Neill essayed The Gilded Fool 29-5. As the play was especially written by Guy Carleton for Nat Goodwin, and as Nat Goodwin had been seen here in the character of Chauncey Short, it was not to be expected that Mr. Neill's impersonation would be cast on any original lines. In fact, the actor had the good sense to take his cue from the original and copy Nat Goodwin in make up and method. The result was quite satisfactory. The one and only Nat lived again in James Neill and a very enjoyable performance was given. Edythe Chapman, the leading woman, gave an effective rendition of the part of Margaret Ruthven. The Mr. Ruthven of Frank MacVicars was an excellent bit of acting. The same remark applies to Ben Howard in his impersonation of Bannister Strange. Julia Dean was girlish and natural as Nell Ruthven. Others of the cast who were satisfactory were Lillian Andrews as Miss Rood, Grace Mae Lamkin as Mrs. Ruthven. Week 6-12 Mr. Neill will appear as Baron Chevrial in A Parisian Romance. Business has been steadily good so far.

Sue, the dramatic adaptation of Bret Harte's fine story, "The Judgment of Bolinas Plain," drew crowds to the Alcazar 30-6. It was a great contrast to the preceding play, Quo Vadis. It was well played, however, and did good business. The title-role was intrusted to Laura Crews, an actress who has done good all-round work with the co. She played the part of Sue intelligently and with some dramatic force. Ernest Hastings made the most of the part of Ira Beasley, though he did not find the role entirely congenial. Edwin Emery played Jim Wynd, the bespangled acrobat, capably. The honors of the play, however, went to George Webster, whose Silas Prescott was a remarkably good piece of character work. Others worthy of mention are Jeffrey Williams as John Scott, and Charles Bryant as Judge Lynch. The attraction for week 7-13 will be The Great Diamond Robbery. It is certain that versatility is essential to a stock co.

In Gay New York was put on at Morosco's Grand 30. Harry Cashman made a hit as the Hebrew. His duet with Blanche Chapman, "You're All Right But Your Money's no Good," made a hit. Chris Bruno did some clever dancing, and his cake walk with dainty Mabel Russell, was a star feature of the performance. Arnold Grazer and La Petite Hazel were responsible for some neat juvenile dancing. Isabelle Underwood, George Lyding, and Douglas Flint were conspicuous in their respective parts. The chorus, as usual, was excellent, under the tuition of Musical Director Batchelor. The extravaganza will run one more week.

Ward and Vokes did well their second week at the Columbia. The Floor Walkers now gives way to the spectacular romance, The Evil Eye. This has been largely advertised, and much is expected therefrom. We are looking forward to mechanical effects and illusions of all sorts and descriptions.

The Wizard of the Nile still runs at the Tivoli. Next will be the fourth week. The Three Guardsmen is in preparation.

T. Daniel Frawley has started East to get some new plays to be presented at the Alhambra shortly. It is rumored that Sumbo will be the star attraction.

It is definitely settled that San Francisco will have three weeks of grand opera by the Grau co early in November. The organization, numbering 225 people, will come to the coast direct from Europe, opening November 12 at Morosco's Grand. Al. Bouvier is the impresario who has successfully negotiated for this rare treat.

Frank Worthing will return from Europe in time to appear with Henry Miller at the Columbia.

FRED S. MYRTLE.

PORTLAND, ORE.

At the Marquam afternoon 4 the Oregon Humane Society celebrated its twentieth anniversary of prize-giving to pupils of the Portland public schools for meritorious compositions written in behalf of humane work. The theatre was crowded with adults and juvenile folk. An interesting programme obtained. Some very pleasing musical selections were given by Webber's Marquam Orchestra. Mrs. Frank Raley sang "Husbeen" sweetly and effectively. A brief address was delivered by Hon. D. P. Thompson. Xylophone duets by Harry A. Webber and William T. Pangle, of Webber's Orchestra, captured the crowd, their "Dixie-Yankee-Doodle" medley and "The Georgia Camp Meeting" "catching on" most happily all round. The initial production in the Pacific Northwest of the dramatization of Quo Vadis took place at the Marquam 4 to house's capacity, and continued for two additional performances to 3 to good attendances. The Charles Riggs co. had the honor of introducing the play to Portland playgoers. It proved a competent co., and gave a very satisfactory rendering of the play. C. H. Robertson was Vinicius; Lewis Sutherland, Petronius; Rose Stillman, Poppaea; V. L. Love, Nero; Elizabeth Stewart, Lygia; John Lindsay, Chilo Chilonides, and Daniel Reed, Tigellinus. Scenically the play was very attractive.

One of the most creditable melodramas that has been at Portland this season thus far was Knobs o' Tennessee, at Cordray's April 29-5, by Charles H. Haystead's excellent co. of players, and it was attended by good business at every performance. Robert Germaine as Jo Preston gave about as natural and as substantial a characterization of a Tennessee moonshiner as one would wish to see. The "Ol' Mis'" Preston of Alice Marble was undoubtedly the strongest dramatic role in the play, and was handled by her with consummate skill in every detail. Her best and most vigorous piece of acting was the mad scene, after having killed her younger son to save him from imprisonment at Nashville. The comedy element of the play was entertainingly taken care of by Warren W. Ashley as Centennial, an ol' darky servant; Lawrence Mack as Jerry, an Irish servant, and Emily Greene as Bennie, a Scandinavian maid-of-all-work.

A joint recital by Alexander Petschnikoff, violinist, and Mark Hambourg, pianist, assisted by Aime Lachaume, pianist, at the Metropolitan April 30 and May 5, under the direction of Victor Thrane, was enthusiastically received and enjoyed by a goodly lot of Portland's music lovers and musicians. It is regrettable that this trio of artists were not greeted with larger audiences.

George L. Baker, assistant manager of the Marquam, returned 2 from a three days' trip to Baker City, Ore. His trip there had to do with his becoming very soon manager of a new 1,000 to 1200 capacity theatre, modernized in every detail, and having a standard size stage capable of taking all obtaining scenery, which the leading capitalists of Baker City purpose to build according to Mr. Baker's plans and specifications. As a result of Mr. Baker's trip, which was made to look into the situation preliminarily, it can be confidently said, if all signs come true, that ground will be broken and the necessary construction work done to insure Baker City, which is the foremost gold and silver mining centre of Eastern Oregon, with a population of from 10,000 to 15,000 (and daily growing), swing to the vast and rich mining properties thereabout), having, by the beginning of the 1900-1901 season, one of the handsomest theatres in this region. That Mr. Baker, as the new theatre's manager, with his fifteen to twenty years' experience here in things theatric, and as superintendent of the Oregon Industrial Exposition for three consecutive seasons, will give a good account of himself goes without saying. While Portlanders regret Mr. Baker's relinquishing the assistant managership of the Marquam and leaving Portland permanently, we, one and all, wish him every success when he becomes "Mr. Baker, of Baker." Mr. Baker will probably leave Portland at the close of the Marquam's 1899-1900 season, a few weeks hence.

Charles H. Haysted, manager of Knobs o' Tennessee co, and "prince of good-natured good fellows," was very pleasantly surprised by the members of his co. at the conclusion of the performance at Cordray's 2 the conclusion of the performance at Cordray's 2 presenting him with an eleven-stone diamond horse-shoe stickpin, apropos of Mr. Haysted's thirty-eighth birthday, and as a token of the cordial esteem in which he is held by the members of his co.

Wynn D. S. Coman, very favorably remembered here, two or three years ago, as a young Portland dramatist —she having had one or two plays meet with a deal of success here through amateur presentation—is visiting her parents here, hailing from New York as associate editor of "Munsey's Magazine."

Oregon's State Fair will take place at Salem Sept. 17-22. It will in all probability be the exceller of any of its predecessors. Over $10,000 in premiums will be distributed. Musicians will have an inning at the fair. Not less than twenty bands will be employed, aggregating fully 300 musicians.

"Just We Two," a decidedly sweet worded and catching waltz refrain song, by Karl Kennett (Guy Catlin), of Portland, has arrived and is meeting a very felicitous reception here.

For the First Time, a delightful little farce, will be given here by the William G. Eliot Fraternity at Arion Hall latter part of May. As the playette has never been given here, its title is particularly happy. Mesdames Grace Watt-Ross and L. H. Darpley will manage the presentation. Mesdames Lawrence Knapp and C. U. Gantenbein, Grace Eliot, Maurice C. Cheal, Jr., and Frank Tekum will take the leading parts.

Apropos of West's Minstrels' recent two-night stand here, it is generally known that Dr. C. W. Cornelius, of Portland, is the discoverer of Richard J. Jose, the contratenor of the troupe. It was in 1886, when Dr. Cornelius was in partnership with Charlie Reed, of the Standard Theatre Minstrel co., San Francisco, en route North, that he heard of a singer with a phenomenal voice, who was working at the blacksmith trade at Red Bluff, Cal. It proved to be Jose. A meeting was arranged with Jose at Sacramento to hear him sing. He sang "Bringing Flowers to Strew on Mother's Grave" to introduce his voice. "Bill" Mullaly, a well-known singer and musician then, accompanying him on the piano. Jose's appearance at the time was rather unprepossessing, in that he was a typical California Hoosier, but his voice made a hit, and he was immediately engaged by Dr. Cornelius, and, after a few weeks' rehearsing, Jose made his first appearance at the Standard Theatre, San Francisco.

At Arion Hall 4 the Arion Society gave one of the most meritorious concerts in its history. While the attendance was small, it was enthusiastic, and the various numbers were warmly appreciated. Miss Loewenberg received a genuine ovation for her singing of Adriano's aria, "Gerechter Gott!" from the third act of Wagner's Rienzi; Beethoven's "Die Ehre Gottes aus der Natur," and, with William J. Belcher, "Off to the Mountains," from Il Trovatore. Mr. Belcher gave the tenor solo from the oratorio of "The Creation." Marie Velguth was the accompanist, and was especially skillful in her playing.

Manager Haysted, of Knobs o' Tennessee co., will begin the season of 1900-1901 with a new play by Robert Germaine, the leading man of his present co.

L. R. Stockwell co. began a two weeks' engagement at Cordray's 5 in an elaborate revival of U. T. C., with Stockwell as Marks, to a full house.

O. J. MITCHELL.

PITTSBURG.

The Rogers Brothers in Wall Street is the attraction at the Alvin 7-12. Next week, Kellar.

The Grand Opera House Stock co. presents In Mizzoura 7-12 to large and well pleased audiences. This is the farewell week of James E. Wilson, the popular leading man of the stock co., and Mr. Wilson's friends among the business men of the city bought up the boxes and lower floor of the house for the Thursday matinee, selling the seats at an advanced price as a testimonial benefit to Mr. Wilson. A handsome silver service and many floral tributes were presented Mr. Wilson on this occasion, and speech making and curtain calls were the order of the day. The selection of In Mizzoura for this week was a particularly happy one, as the part of Jim Radburn, taken by Mr. Wilson, is one in which he excels. Marian Ballou as Lizbeth, and Thomas W. Ross as Dave furnish no little amusement. Lida McMillan handles the part of Kate Vernon with expression. Alice Butler as Mrs. Vernon, William Beach as Robert Travers, Robert Ransom as Joe Vernon, and Joseph Woodburn as the Colonel, give creditable interpretations of their respective roles. The quaint scenes of the play have been artistically and elaborately staged by Director Jack C. Huffman. Next week, Captain Lettarblair.

Rose Melville made her first Pittsburg appearance as Sis Hopkins at the Bijou 7, and delighted big houses all week, with her unique portraiture of the awkward and embarrassed Hoosier girl. Miss Melville has given the stage a new character study. And when Sis becomes the accomplished and traveled woman Miss Melville shows herself equal to quite another sort of acting, requiring calmness, expression and finesse. The effort to build a play around the character is a trifle strained, but the audiences are so agreeably entertained that no fault is to be found on that score. The supporting co., which includes John Keefe, is large and competent. Pearle Hight gives some good imitations, and John McVeigh and Estelle Holland were pleasing in their specialties. Next week, The Span of Life.

The remodeling and enlarging of the Bijou Theatre will not be done this season as contemplated, owing to the difficulty in securing material promptly. The contractors bidding on the work would not guarantee that the house would be finished before Oct. 1, and as arrangements have been made for the opening of the theatre as usual about the middle of August, the management has decided to postpone the work for the present. The present season at the Bijou will, therefore, be prolonged some weeks.

Beginning this week (7-12) Manager W. P. Cullen has inaugurated a four weeks' season of high class vaudeville at the Duquesne. Robert Hilliard and his co. in The Littlest Girl head the bill 7-12. Mr. Cullen has just returned from the East, and reports that his latest venture, Reaping the Whirlwind, which has just been tried in Hoboken and Newark, N. J., is meeting with success.

One of the most important and enjoyable events of the musical season was the appearance of the Kneisel Quartette, of Boston, at Pittsburg Carnegie Music Hall 7, under the auspices of the Pittsburg Art Society. This quartette represents artistic perfection in music, and is composed of Franz Kneisel, first violin; Karl Ondricer, second violin; Louis Svecenski, viola, and Alvin Schroeder, 'cello. A great deal of applause followed each number.

The Tuesday Musical Club gave a concert at the Schenley Music Hall 8.

A concert for the benefit of the widows and orphans of British soldiers who fell in the South African war, was given at Allegheny Carnegie Music Hall 8. An interesting programme was given, in which Professor George M. Sheeth, elocutionist; H. P. Ecker, organist; Miss M. Zeola Hershey, the Harris Quartette, William Steele, F. J. Smith, and others took part.

The Ringwalt Choir Union closed its season 10 with a final concert at Pittsburg Carnegie Music Hall. The selections were taken from various operas. Among those who took part were Adala Frebertshauser, soprano; Christine T. Miller, contralto; Harry B. Brockett Jr., tenor, and Edwin S. Fownes, basso. Miss Byers played a concerto piano with orchestra accompaniment.

The Pittsburg Musical Club gave a concert in Kenyan Hall, Allegheny, 10.

Ernest Gamble, basso, gave a song recital 11 at the Schenley Music Hall, assisted by Charles Wilbur McDonald, pianist, of Chicago.

A piano recital and elocutionary entertainment was given in the lecture room of Allegheny Carnegie Hall 11, by the pupils of Professor John Prichard.

A May festival is to be given in Duquesne Garden 29, 30. The oratorio, "The Resurrection of Christ," will be given by a chorus of 1,000 voices, under the direction of Dan Lorenzo Perosi, the director of music in the Sistine Chapel at Rome. The chorus is being trained by Professors Caspar Koch, John S. Vogel, and Otten. The Pittsburg Orchestra of 70 voices has been engaged, and Victor Herbert's secretary has gone to New York to engage ten additional players on specialty instruments to furnish a perfect performance of the oratorio. Five soloists have been engaged.

Duquesne Garden is being converted into a music hall. A permanent sounding board is being constructed, and the acoustic properties of the hall are being arranged with a view of making this a home of music and grand opera in the future.

L. W. MENDENHALL.

MILWAUKEE.

Henry Irving, Ellen Terry, and the London Lyceum co. appeared for the first time in Milwaukee at the Davidson Theatre 7, 8. The house was entirely sold out for each night. The Merchant of Venice was the bill 7 and Nance Oldfield and The Bells 8. The superb performances given by these distinguished artists were keenly appreciated by those who enjoyed the privilege of witnessing them, and never has a Milwaukee audience risen to such a pitch of enthusiasm or applauded with such unanimous and overwhelming heartiness as those on Monday and Tuesday nights. The supporting co. was exceptionally strong, every member being an artist in his or her line. The productions were magnificently staged, and this notable engagement brought with it but one regret—that is was so short. Dunne and Ryley's co. 6 gave two performances of A Rag Baby to good business. The co. had not become sufficiently familiar with the comedy to give a smooth performance, but the defects were overlooked in view of the clever and entertaining work of Mathews and Bulger, Walter Jones, Mary Marble, Maud Courtney, Bessie Tannehill, Adlyn Estee, and other members of the cast. Salisbury Stock co. 20—indefinite.

Manager Miller has secured for Alhambra patrons one of the best light opera cos. ever seen at that popular house. The Stoessel Opera co. commenced a Summer season at the Alhambra 6 in El Capitan. The performance was exceedingly creditable and evoked hearty rounds of applause. The principals were Will C. Mandeville, Eleanore Glusti, Edna Thornton, Helen Salinger, Grafton Baker, Budd Ross, and Adolph Mayer, all of whom distinguished themselves more or less. The chorus was excellent and the costuming satisfactory. The Wizard of the Nile 13-19.

The Thanhouser co. drew a large audience in The Senator at the Academy 7. The play was splendidly put on, all the parts being well taken. Frederick Paulding scoring a big hit in the title-role. Edith Evelyn made her initial appearance with the co., and judging from her artistic work and charming personality, she will certainly become very popular. The other members of the co. offered their usual excellent work, the piece was admirably staged, and the audience displayed intense delight. The Rivals 14-20.

Kidnapped in New York was a strong attraction at the Bijou 6. The play was presented by a capable co. headed by Barney Gilmore, who soon became a prime favorite. G. W. Goodrich, George Leslie, Camilla Crume, and Lillian Shirley deserve mention, and Bessie Burt in the child's part made a pronounced hit. The play was well staged, and aroused great enthusiasm. Al. W. Martin's U. T. C. 13-19.

The celebration of the fiftieth anniversary of the Milwaukee Musical Society was an event of unusual importance in local musical circles. A big concert was given at Exposition Hall 3, attended by 4,000 people. The soloists were Madame Johanna Gadski, Madame Schumann-Heink, Andreas Dippel and David Bispham. The chorus was composed of members of every musical club in Milwaukee, and numbered 600 singers, and the Metropolitan Symphony Orchestra of Chicago was engaged for the occasion. The affair was a huge success in every way.

CLAUDE L. N. NORRIE.

OMAHA.

The regular theatrical season is drawing to a close and attractions now, although of a good order, are coming only semi-occasionally. The last regular engagement will be that of N. C. Goodwin and Maxine Elliott 21, 22. The Omaha public will welcome with open arms the Woodward Stock co., which will open early in June in Quo Vadis and remain as long as they are appreciated. Ada Rehan appeared at the Boyd 27, 28, and was followed 29, 30 by the Grau Opera co., which attracted a fair share of patronage in Wang. While there are many good voices in the co., the opera does not go with the proper spirit to make it a perfect success. The Hottest Coon in Dixie is the vehicle used by a number of very clever colored specialty artists who drew good business 6. Some of the singing and dancing was very praiseworthy. John Drew 10. Henrietta Crosman 11, 12.

J. R. RINGWALT.

NEW ORLEANS.

At the Grand Opera House the Baldwin-Melville Stock co. opened the last week of its engagement here by presenting Hoodman Blind 6-8. The rest of the week was devoted to the benefits tendered by the management to the leading actors of the co. Esther Lyon, for her benefit 11, presented two acts of Camille, and the balcony scene from Romeo and Juliet, and a packed house greeted the accomplished young actress. William Farnum's benefit 10, with Damon and Pythias as the offering, was the event of the week for the reason that Edwin Ferry volunteered to play the part of Damon. Morris Marks, the treasurer of the Grand Opera House, and H. Percy Meldon, the stage-manager, also had benefits. As the Baldwin-Melville co. closes its thirty-third week here it is proper to comment favorably upon its remarkable career and reception in this city. Thirty popular plays have been presented during the season, and all in a satisfactory manner. The co.'s versatility is its chief attribute and the correctness and finish of the scenery, costumes and properties identified with every production is a credit to the management. The co. goes hence to Montreal, Canada, opening at Her Majesty's Theatre 28 for a Summer season.

Athletic Park, ablaze with incandescent lights, opened 6 with the Olympia Opera co. in Said Pasha. The co. will be the main feature at this resort, and two operas will be put on weekly. E. L. Weston, William H. Wert, George Miller, Silvian Langlois, Dan Young, William Hicks, William Langhran, H. L. Cleveland, Joe Alexander, Frank Burgess, Lottie Mendall, Elva Croix, Eva Beith, Cora Chapman, and Nellie Wood are in the co. The orchestra and chorus, under the baton of Director William Machette are entirely efficient. Professor Paoletti's Concert Band is also a feature. The officers of the Park this season are: H. C. Fourton, manager; M. D. Gardner, treasurer; Charles Lee, stage-manager; Sol Pepper, property man; Julius Garlick, advertising agent; R. Elskamp, electrician.

Big crowds gather nightly at West End, on Lake Pontchartrain, where the Bellstedt Concert Band is a good drawing card. The Le Blanc Sisters, dancers and singers; the Bickett Family, acrobats, and the ever popular vitagraph, are excellent and pleasing features.

It is to be regretted that our city will enjoy no French opera co. next season. F. Charley, who apparently managed the enterprise successfully for three years, states that it is not a paying venture, and has given up his option on the lease of the Opera House. The French Opera Association has nothing definite in view and the prospects are that the old lyric temple will remain dark for some years to come. A proposition for a season of Italian opera, as an innovation, has been made by some gentlemen, but the directors of the association have given the matter no encouragement.

J. MARSHALL QUINTERO.

NEWARK.

Popular prices are the rule at all the houses just now. Corse Payton began his second annual engagement at the Newark 7. He will remain for four weeks. Mr. Payton and Miss Reed were warmly received.

Robert B. Mantell entered upon his closing week at the New Century 7, presenting for the first time here A Secret Warrant. Both star and co. made hits.

At the Empire opera as sung by the Wilbur co. is pleasing the patrons. This is the co.'s last week here. Beginning 14 Manager Hyames announces the Hungarian Boys' Band, and a vaudeville bill.

Hazel Kirke was the offering of the Columbia Theatre Stock co. 7-12. The stock co. gave an excellent performance throughout. Robert Neil, as the miller, was especially effective. Nora Abell played the name part. Anna Layng, Virginia Jackson, Carrie Clark Ward, Alice Gay, H. Coulter Brinker, Frank Richardson, Walter Woodall, Bert Lytell, Sedley Brown, and Thomas Meegan complete the cast. Caprice 14-19.

Robert Neil, of the stock co., had a benefit at the Columbia 7. The theatre was crowded with Mr. Neil's friends. He received many floral tributes, and also received a handsome traveling case. He will spend the Summer in Europe.

The surprise of the week has been the announcement of a new stock co. to be installed at the New Century, headed by Una Abell and H. Coulter Brinker, who leave the Columbia co. They will open 14 in Camille.

Manager Jacobs has engaged Victory Bateman and Kendal Weston for leading business with his co.

Marguerite Fields was cordially welcomed by her Newark friends 7. She is a member of the Corse Payton co., and Newark is her home.

Amy Stone will have a unique benefit at the Krueger Auditorium 14, when Uncle Tom's Cabin will be presented by juvenile amateurs. The oldest actor is but fourteen years of age.

Robert B. Mantell has accepted for next season another play, written for him by W. A. Tremayne, author of The Secret Warrant, and The Dagger and the Cross.

Colonel W. J. McKiernan, of the Sunday "Call," has written a new play, called Back in Jersey, that will be produced by Manager Jacobs at the Columbia Theatre soon. The chief character is a slow going, but shrewd Jerseyman. The scenes are laid in Sussex County.

C. Z. KENT.

ST. PAUL.

Nance Oldfield and The Bells were presented by Henry Irving and Ellen Terry at the Metropolitan Opert House 1. Miss Terry's Nance Oldfield is an artistic and charming impersonation. Deserving of special mention are Harry B. Stanford's Alexander Oldworthy, Charles Dodsworth's Nathan Oldworthy, and Brenda Gibson's Susan. In The Bells Mr. Irving's vivid portrayal of Mathias is one of his strongest efforts. It is a wonderful and powerful piece of acting. An appreciative and enthusiastic audience filled the theatre 2 to witness The Merchant of Venice. Mr. Irving's Shylock is a finely conceived and admirable creation. In the trial scene Mr. Irving is superb. Miss Terry as Portia reads her lines beautifully and carries the part with marked force and naturalness. So persistently did the audience applaud, call and recall at the end of this act that Mr. Irving, in acknowledgment of his appreciation of the spontaneous outburst, responded in a modest speech of thanks for himself and Miss Terry. Maude Milton as Nerissa, Cecil Cromwell as Jessica, sustained their roles creditably. James S. Hearn as the Prince of Morocco read his lines with rare good taste and effect. Lawrence Irving, Arthur Royston, Harry B. Stanford, F. Tyars, and Charles Dodsworth carried their respective roles commendably. A notable feature was the magnificent staging of the productions. Good sized and appreciative audiences were entertained 3-6 by pretty Belle Archer and her capable co. in A Contented Woman. The singing and dancing specialties introduced are new and taking. Miss Archer is bright and clever in the role of Grace Holme. She looked charming and carried the part in a graceful manner. White Bear Yacht Club's Minstrels 9. Anna Eva Fay 10-12. A Rag Baby 13, 14.

George W. Monroe in Mrs. B. O'Shaughnessy holds the stage of the Grand Opera House 6-12. The co. in support is fair; opened to a well filled house. The play is funny from start to finish. Mr. Monroe is amusing and exceedingly funny in his impersonation of a buxom Irish widow, and he certainly succeeds in creating a hearty laugh. Edith Mayne, Esmond Ellis, Geordie Lingard, James L. McCabe, Edward M. Ellis, and James E. McDuff make the most of their parts. Kidnapped in New York 13-19. For Fair Virginia 21-26. The Summer season will begin June 3 with the Valentine Stock co., followed by the Boston Lyric Opera co. and the Pike Stock co.

GEORGE H. COLGRAVE.

PROVIDENCE.

The Telephone Girl entertained large audiences at the Empire 7-12. The stage settings were particularly good, and the presenting co. above the average. Dave Lewis was the Hans Nix and gave a very amusing impersonation of the character. Jessie Merrilees as Estelle played the part with a dash and sang well. Marion Daniels, Charles Dow Clark, James F. MacDonald, J. J. Magee, Nellie Douglass and Minnie Woodbury were good in their respective parts. Bowdoin Square Stock co. in Sapho 13-18.

The Singing Girl, by the Alice Nielsen Opera co., scored a great success at the Providence 7-10. Winsome Miss Nielsen captivated her audience. She was in excellent voice and was obliged to respond to many encores. Eugene Cowles, whose magnificent voice was heard in several solos, Joseph Cawthorn, J. W. Herbert, John Slavin, George Tennery and Lucille Saunders were also excellent. A large and handsomely costumed chorus helped the production materially. Wheels Within Wheels 11, 12. Andrew Mack in The Rebel 14-19.

The Paderewski recital, advertised for 8, was canceled by the management.

Jay Hunt, of the Bowdoin Square Theatre, Boston, was in town 8. He combined business with pleasure and met his wife and two daughters, who were passing through here from Asheville, N. C., where they have spent the Winter months.

J. L. Fitzpatrick, business-manager of Finnigan's 400, has returned to his home in this city for the Summer. He has signed with the co. for next season.

Manager R. A. Harrington, of Rocky Point, is making arrangements for the Summer season. The Forest Casino is undergoing extensive repairs and he has booked a number of first-class people. There is every indication of a good season at Rocky Point, as a new trolley line has been put into operation running direct to the grounds.

Manager George B. Boyden, of Crescent Park, is also hustling, and in a short time his plans will be made known.

HOWARD C. RIPLEY.

MONTREAL.

Daniel Sully opened to medium business at the Academy 7 in The Parish Priest. Barring a want of action and a slight tendency to talkiness in the first act, the play is excellent, telling a simple story clearly and cleverly and with a satisfactory mingling of humor and pathos. The atmosphere of the play is clean and bright. As Father Whalen Mr. Sully scored a hit. His methods are thoroughly artistic. Joseph L. Tracey as James Welsh, and George D. Davis as Michael Sullivan, are deserving of special mention. Jane Courthope as Agnes Cassidy gave an excellent performance of a difficult part. Marion L. Shirley made a sweet Helen Durkin, and Mildred Lawrence a capital Katherine Corrigan, her love scene in the last act deserving particular praise. The Belle of New York 14-19 canceled. The McGrane-Henderson Stock co. will open 21 for four weeks.

On the Stroke of Twelve is playing at the Royal 7-12 to big business. It is an excellent specimen of that type of play and is interpreted by a capable co. Clara Knott, an old favorite here, does capital work as Jess Bainbridge. Lydia Knott makes an interesting Doris and, Lillian Longmore a good adventuress. Among the men special credit is due to Harry Barfoot, Ed Sanford, and Joseph Mack. Just Before Dawn 14-19.

The plays to be given at Her Majesty's under the management of Drew A. Morton 23-26 are Fanchon, and the Golden Giant. On the former of these Nellie Callahan scored an emphatic hit with the Bagie Stock co., Nashville, Tenn., and her many friends here will look forward to seeing the performance with pleasure.

At the White Horse Tavern will play at Her Majesty's 10-12.

W. A. TREMAYNE.

KANSAS CITY.

Ada Rehan played an engagement at the Coates Opera House 9, 10. The Taming of the Shrew and The School for Scandal were presented. E. F. Goodwin and Maxine Elliott 14, 15. Petschnikoff and Hambourg 16.

An excellent production of [illegible] by the Woodward Stock co. attracted large audiences 7-12. The handling of the play was effective. The spectacular effects and stage settings were elaborate. [illegible] Morgan as Mephisto made an excellent [illegible] Jane Kennark as Marguerite was charming [illegible] as dramatically strong. George Farren as Count [illegible] was good, as were Wilson Enos as Valentine, [illegible] Gertrude Berkley as Martha. The Still Alarm [illegible]

The Grand offered [illegible] the views of the Jeffries-Sharkey contest. This ended the regular season at the Grand. Melville Haynes, Jr., and Lloyd Brown, both

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of the Contes House, have joined hands managerially, however, and arranged for a supplemental season, the attraction being the Denver Lyceum Stock co., opening 13 in Sapho.

Owing to various strikes work is progressing slowly on the new Standard Theatre now being built at Twelfth and Central Streets by the Butler Brothers. Some trouble has also been experienced in the work on the new Convention Hall. A new plan of interior arrangement has been decided upon for the hall that will greatly improve it for theatrical uses.

FRANK B. WILCOX.

LOUISVILLE.

The season at Macauley's Theatre closed with the engagement of The Belle of New York co. 3-5; business large.

The Dan Packard Comic Opera co. opened the season of Summer opera at the Avenue 6, presenting Said Pasha and The Chimes of Normandy during the week. The co. made a most favorable impression. Among the principals are Charles Phillips, Gilbert Clayton, Montjoy Walker, Carlotta Gilman, Josephine Kirkwood, and Irene Mull. Business good.

The Temple has closed and the members of the Mefford Stock co. have departed for their homes. Manager William H. Mefford announces that the house will be placed in first-class condition during the Summer, and he will have another stock co. next season.

Manager and Mrs. James B. Camp are visiting the family of the Governor of Illinois. Mr. Camp will return in time for the opening of the season of Summer opera at the Auditorium early in June.

Prominent amateurs will be seen in In Nonsense Land at the Auditorium 10.

The German Dramatic Club presented A Sick Family at Macauley's 2.

Boyle Woolfolk, the Louisville composer of "coon" songs, has in the hands of the publisher a new ditty, entitled "It Takes a Nigger to Have a Good Time."

Jack Chinn, a conspicuous Kentuckian, is preparing for a lecture tour. His subject will be the political situation in Kentucky.

The Dramatic Club, a society organization, gave All the Comforts of Home at Macauley's 7 to an overflowing house.

The May Music Festival will occur at the Auditorium 14-16. On account of illness Madame Nordica has canceled her engagement, and Madame Schumann-Heink has been secured to fill her place. With a fine list of soloists, carefully arranged programmes, and a chorus of 250 voices, there is every reason to believe that music lovers who attend the festival will be pleased.

CHARLES D. CLARKE.

MINNEAPOLIS.

Sir Henry Irving and Ellen Terry played a brief and brilliant engagement at the Metropolitan Theatre 3-5, presenting Robespierre, Nance Oldfield, The Bells, and the Merchant of Venice. Both Mr. Irving and Miss Terry were incomparable in their respective personations, and their support was in the main exceptionally strong. The stage settings and costumes were elaborate and appropriate. Anna Eva Fay, assisted by Mr. and Mrs. F. Wilbur Hill, musical specialists, were at the Metropolitan 6-9. A Rag Baby 10-12.

Hello, Bill opened a week's engagement at the Bijou Opera House 6, to good sized houses. The specialties were the redeeming feature of the production. Frances Keppler caught the house with her clever singing and dancing, and John Hyams sang several numbers with marked effect, as did also Helen Brackett. Ada Deaves was well received. Mrs. B. O'Shaughnessy 13-19.

The Summer stock season at the Metropolitan Theatre will be inaugurated 13 by the Valentine Stock co., of Columbus, O. The co. is managed by Anna Blancke, who made a host of friends here when she was a member of the Neill Stock co, and includes Beulah Watson, Kate Blancke, Mary Taylor, Edward Mawson, E. W. Leonard, Jack Webster, Robert Evans, Charles Fleming, Edmund Whitney, Fred Hauk, and D. W. Morrison.

Kellar will play a brief engagement at the Metropolitan 24-26.

F. C. CAMPBELL.

COLUMBUS.

At the Southern the Rogers Brothers in Wall Street appeared 3, 4. N. C. Goodwin and Maxine Elliott and a splendid supporting co. presented When We Were Twenty-One before a packed house 8. The play and co. were heartily received. Besides the stars the work of Henry Woodruff deserves special mention. The stage management and scenery were superb. May Irwin 11. Richard Mansfield 22. Willie Collier 30.

Black Patti's Troubadours presented a first class entertainment at the High Street 3-5; the specialties were excellent and the star was well received. A sumptuous production of Quo Vadis by the Grand Opera House Stock co., of Indianapolis, did large business 7-12. Lavinia Shannon, as Lygia, did excellent work. Monte Donico deserves praise for her Eunice. Wright Kramer, an old favorite here, was heartily welcomed. Herman Sheldon, Frank Camp, and Carleton Macy were all good. Camille 14-16. A Grip of Steel 24-26.

Ed Richter, who has been with the High Street since its opening as advertising agent, will officiate in that capacity for Olentangy and Minerva Parks, both of which are under the management of Frank Burt.

J. B. DAVIE.

DETROIT.

The Detroit has been closed the first part of the week. Commencing 10, at the Detroit Opera House, N. C. Goodwin and Maxine Elliott will appear in When We Were Twenty-One for three nights and a matinee. The sale of seats for this engagement has been very large. May Irwin 14-16.

Diplomacy is being played week of 7-12 by the Pike Stock co. at the Lyceum. This co has made a name for itself by its excellent work. The principal characters were taken by Fred J. Butler as Count Orloff, Joseph R. Everham as Baron Stein, Byron Douglas as Henri Beaucierc, and Berschel Mayall as Captain Julian Beaucierc. Sarah Truax as the Countess Zicka, and Lilla Vane as Dora. All of the above showed how capable they were, and all other members of the cast are deserving of praise. The staging was very pretty. The Jilt 13-19.

At Whitney's 6-12 Old 81 Stebbins is the bill. The redeeming features of the performance are the singing and dancing by the Elmore Sisters. The play is something after the style of The Old Homestead, in that it is a picture of a down East farm home, but taking all things into consideration, it is one of the poorest plays that has been presented here this season. Fogg's Ferry 6-12.

FREDERICK KIMBALL.

CLEVELAND.

The Belle of New York was the attraction at the Euclid Avenue Opera House 7-9. The pupils of M. F. Troetler, a local dancing master, were seen in the operetta, A Trip to France, 10-12. The ballets and specialty acts were very good, and reflected great credit on Professor Troetler. Among his pupils are several well known to the profession, the Abt, Bernstein, and Baker children being features of the entertainments. Coan and Hick's benefit 14. May Irwin 17-19.

At the Lyceum Theatre, Eugenie Blair continues to appear with her excellent co. For the fourth week's bill Quo Vadis will be produced.

Old 81 Stebbins is the attraction at the Cleveland Theatre 14-19.

A company has been organized in this city to be known as the Oriental Midway co., for the purpose of giving exhibitions at street fairs, etc. John G. Scorer, an old professional, will be at the head of the co. The opening will occur in this city under the auspices of the U. R., Knights of Pythias, and time has been booked for several months in various cities.

WILLIAM CRASTON.

JERSEY CITY.

Human Hearts was offered at the Bijou Theatre 7-12 to good business by W. E. Nankeville's excellent co. This is the second time the play has been presented here. The drama is full of touching scenes, and the little girl is a magnet. The last act is very strong; the prison scene is well worked up, and the comedy element is appreciated. Fred Fairbanks as Tom Logan was the favorite, and Alice Saunders as his wife played the part in an intelligent, pleasing manner. Carrie Lee as Limpy Morgan, a street gamin, and Harry Dunkinson as Jimmy, were strong. Louis Leon Hall was the villain, and he earned all the hisses bestowed upon him. The rest of the cast was good. Robert B. Mantell 14-19. The Silver King 21-26.

The Knights of Pythias have bought up the performance at the Bijou Theatre 14, the Royal Arcanum 15, and Adams Express Association 19, during Mantell's engagement.

Stage Machinist John E. Langobee, who has been twelve years at the Academy of Music here, has signed at a New York house for next season.

WALTER C. SMITH.

TORONTO.

The theatrical season is almost closed in Toronto, and judging by the audiences it is none too soon. The Parish Priest, a charming little play, drew small houses last week, and at the Toronto 7-12 What Happened to Jones is not doing the business it should. The farce is well put on and deserves patronage. Wilbur Opera co. 14—indefinite.

The Strakosch Opera co. is at the Princess 7-12 with Carmen, which was well sung and acted to small audiences.

Chauncey Grover is coming 10-12 to the Grand, which will close after Mrs. Langtry's engagement 14, 15.

H. N. Shaw's dramatic class presented Richelieu to a good audience [illegible] title role was in the hands of Mr. Shaw, who gave a powerful portrayal. Miss Proctor played charmingly, and added to her high reputation in this city. Ivan Wright and Peter Johnson, well-known amateurs, ably sustained leading roles. Pearl O'Neil was very graceful and winning. Messrs. Yale and Kennedy and Leonard Lumbers also deserve special mention.

J. V. McAREE.

INDIANAPOLIS.

The season here is rapidly drawing to a close, and there are no prospects whatever for anything in the amusement line this Summer. The Empire was the first house to close its doors, and the season of the Grand Stock co came to an end 5. This organization has enjoyed a very prosperous season, and the grand finale was one long to be remembered. Each member of the co. was called upon for a speech. The house was crowded to the doors. The co. has left for a brief season on the road, presenting Quo Vadis, opening 7 at Columbus, O.

N. C. Goodwin and Maxine Elliott won a great success at English's 5 in When We were Twenty-One. May Irwin 6, in Sister Mary, enjoyed good business. Weber and Fields 16.

Jim the Penman was presented at the Park 5-7 by the Jessor Stock co., who give a fairly good performance of the play. The co. will fill out the week with Northern Lights.

ALLEN E. WOODALL.

DENVER.

At the Broadway Ada Rehan and co. gave As You Like It and The Taming of the Shrew to large houses April 30-5.

At the Tabor The Girl from Chili 30-5 gave poor performances to light houses.

The Lyceum Stock co., who have been playing to big business on the Colorado circuit, will return to the Lyceum for one week in Jim the Penman, from whence they go to Kansas City for an eight weeks' engagement at the Grand Opera House. Beryl Hope's performance in Sapho with the co. has received most favorable criticism.

R. L. HERBERT.

CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tannebaum, manager): Chapman-Warren co. April 30-5; fair business. Plays presented: A Man and His Master, The Circus Girl, All a Mistake, Mabel Heath, and The Private Secretary. Elks' Minstrels 7 proved a great success, both artistically and pecuniarily. Those who took part were C. L. Lavretta, B. G. Adamson, J. J. Quill, Charles Williams, F. Grotz, D. Levi, R. C. Foadick, J. W. Wood, F. McFayden, F. T. Cox, J. L. Taylor, T. H. Hollinwell, J. W. Erickson, Phil W. Peters, C. W. Glass, John Danner, J. Monahan, T. E. Bayley, W. H. Reynolds, Eugene Bayley, W. H. Glass, J. Antoni, and Gus Rehm. T. H. Hollinwell, J. J. Quill, and Charles Williams in vocal selections scored hits. Phil Peters won many laughs. A large and efficient orchestra, led by John T. Kern, Jr., was a feature. The whole was under the direction of Phil T. Peters, of the Peters Comedy co., who deserves praise for the success with which his efforts were rewarded. Otto Werner, who was cast for a principal part, was unable to be present, his place being filled satisfactorily at short notice by Mr. Peters. Season closed.

ARIZONA.

PHOENIX.—DORRIS THEATRE (E. M. Dorris, manager): The Girl from Chili 19.

ARKANSAS.

PRESCOTT.—GREESON OPERA HOUSE (W. S. Wolfe, manager): Ralph Bingham to fair audiences 5-7; entertainments good. Governor Bob Taylor 17. Season will close with The Black Diamond (local) 28. ——ITEM: Fin Callier, of Wiedeman's co., will spend the Summer here and at Arkadelphia.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): Ewing-Taylor co. April 30-5 in Money, Texas, Fanchon the Cricket, Leah the Forsaken, Cyrano de Bergerac, and Lost in London; excellent performances; good houses.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, manager): Dark.——GLENWOOD PARK THEATRE (C. T. Taylor, manager): Season will open 7.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Frawley co. appeared to great advantage in The Sporting Duchess and The Red Lamp April 29-5, the latter being seen here for the first time. Madame Sans Gene 10. Henry Roberts, Mr. Frawley's new leading man, who joined here, proved an immediate favorite.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): The Queen's Lace Handkerchief, as presented by the Morosco Opera co., was most enjoyable. The co. will close their engagement 6-12 in The Chimes of Normandy. Business good.——ITEM: John C. Fisher, the well-known manager, stopped here 5.

OAKLAND.—DEWEY THEATRE (Landers Stevens, manager): Stevens' Stock co. presented A Soldier of the Empire April 30-5 and drew immense houses entire week. The costuming and stage effects were excellent. Good work was done by Landers Stevens and Fannie Gillette. Quo Vadis 8-14.——MACDONOUGH THEATRE: Ward and Vokes 9, 10.——DIETZ'S OPERA HOUSE: Lyceum Stock co. gave a good production of The Confederate Spy 2, 3.——ITEM: Maurice Stewart, of the Dewey Stock co, is taking a well-earned rest.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): The Real Widow Brown April 28; fair house; co. fair. Lee, hypnotist, 29-5.——ITEM: The Auditorium will open June 3 as a first-class vaudeville house by G. W. McMillan, Eugene Bane, and Charles Martin.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): The Real Widow Brown 4; satisfactory business. The Leea, hypnotists, 7. The Brownies in Fairyland 18, 19. The Evil Eye 22. John Drew 30.

SANTA ANA.—GRAND OPERA HOUSE (William McCulloch, manager): The Real Widow Brown 7.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Harry Corson Clarke in What Happened to Jones 2, 3; performances good; large houses. Nashville Students 7; good house; performance poor. Black Crook co. 15.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Harry Corson Clarke in What Happened to Jones April 30; excellent performance; good business. Denver Lyceum co. in Sapho 1; strong co.; good house.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): The Evil Eye 1 to capacity; delighted audience. Harry Corson Clarke in What Happened to Jones 4; good business.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. M. Nye, manager): Harry Corson Clarke in What Happened to Jones 5 drew good business. Mr. Clarke and his co. were heartily received.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Nashville Students 3; good business; fine programme.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Dark.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Sarah Cowell Le Moyne attracted large audiences 3-5, when she presented The Greatest Thing in the World. The supporting co. was exceptionally strong. Viola Allen's third engagement in The Christian this season drew 8, 9, 10, 7. Wheels Within Wheels 8. My Daughter-in-Law 9. Tim Murphy 10. Shore Acres 11, 12. Francis Wilson 14, 15. Julia Marlowe 18, 19. E. H. Sothern and Virginia Harned 23.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): Lights of Home 3-5 proved an interesting play, capably presented, and was well patronized. The Gay Girls of Gotham 7-9 did not appear. Fads and Follies 10-12. The Spooners 14-19.——ITEMS: F. E. Dupton, of the Sunday "Globe" and press agent at Parson's for two seasons, has been engaged by Liebler and Co. for next season. Mr. Dupton is popular and was recently elected vice-president of the Press Club.—Jennings and Graves have renewed their lease of the Hartford for ten years, agreeing to expend $5,000 in improving the theatre.—Colonel Graves has bought an automobile.—The usual Spring rumor of a new theatre is current. Bostonians, it is said, are looking for an available site here.—H. H. Latimer, assistant treasurer at Parsons' during the past season, will succeed F. E. Dayton as press agent. —W. B. Smith, who played William Gillette's part in Secret Service the past season, spent a few days at his home here the past week.—Associate Manager Lynch, of the Russwin Lyceum (New Britain) and formerly National League umpire, is being negotiated with to manage the Hartford Ball Club of the Eastern League.

A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee; Walter L. Rowland, manager): Maude Adams (return) in The Little Minister 4. Herbert Kelcey and Effie Shannon 5 in The Moth and the Flame; business and performance excellent. Wheels Within Wheels 7. The City of New York 8, 9 was fair; well suited to demands of excitement lovers. Shore Acres 10. Our New Minister 11, 12. Julia Marlowe 14. Yon Yonson 15, 16. The Rising Generation (return) 17. Francis Wilson (return) 18. Frank Daniels 19. E. H. Sothern and Virginia Harned 22.——SMITH'S THEATRE (Edward C. Smith, proprietor and manager): Manchester's Cracker Jacks 3-5; average business; performance ditto. Fads and Follies 7-9; bright specialties and clean burlesque. Edward Harrigan 10-12. Dear Hearts of Ireland 14-16.——ITEMS: Manager Walter L. Rowland, of the Park City Theatre, will move into his new colonial cottage on Washington Terrace about June 1.—A valuable Angora cat belonging to Edward C. Smith, of Smith's Theatre, was poisoned 6 by some grudge-holding neighbor of the manager without apparent reason.—Amusement Director L. M. Rich is preparing the Pleasant Beach bookings. Season will open early in June. Owing to the death of J. H. MacMahon, of MacMahon and Wren, the owners, rumors have circulated that the Beach was to be bought by a corporation associated with the local trolley roads, but apparently the negotiations have nothing to do with the present season.

W. P. HOPKINS.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Mr. and Mrs. Kendal played a return to fair box receipts 5. The White Lie was the offering. The various concerts of the State Musical Convention 7-9 packed the theatre for every performance. The Kaltenborn Quartette, the song recital by Emma Juch, the Castle Square Opera co. in Faust, and the piano recital of Heinrich Gebhard were the most popular concerts of the series. Paderewski gave a Chopin recital before large and enthusiastic gathering 10. The pianist's work was superb. My Daughter-in-Law 11. Alice Neilsen 12. Francis Wilson 17. E. H. Sothern and Virginia Harned 21. Yale Senior Dramatics 23.——NEW GRAND OPERA HOUSE (G. B. Bunnell, manager; W. H. Van Buren, assistant manager): My Friend from India, headed by Walter Perkins, did banner business 3-5. Mr. Perkins in the title-role was enthusiastically received at every performance. The co. was of varying excellence. The City of New York 10-12. The Rising Generation 14-16. Yon Yonson 17-19.——ITEMS: The officers of the Drummer Boy Dramatic Association contracted with A. F. Nail for the production of the play at the Hyperion on an elaborate scale early next season.—Heinrich Gebhard, the pianist, played a matinee at Miss Johnson's school 9.—Mr. and Mrs. G. B. Bunnell are back from a pleasant visit with friends in Danbury.—Herman Beyer-Hiane, the New York 'cellist, was entertained by Max Dessauer while here 8, 9.

JANE MARLIN.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Yale Glee Club 4 had a poor house, which harmonized with the quality of the bill offered. Williams and Walker in The Policy Players 5 had fair business and pleased. Tim Murphy in The Carpetbagger 9 to small but enthusiastic audience. Yon Yonson 14. Frank Daniels 15.——OPERA HOUSE (W. W. Hanna, manager): O'Hooligan's Wedding 18. ——ITEMS: Frank Daniels will close the Lyceum season 15.—Tom and Lilly English are at their home in this city.—Fred Oldstead, recently connected with the Park City Theatre, Bridgeport, has leased the Opera House here for three years.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Alice Nielsen and her excellent co. in The Singing Girl pleased a crowded house 5. My Daughter-in-Law 8. Shore Acres pleased a good sized audience 9. Tim Murphy 12. Frank Daniels 14. Francis Wilson 16.——JACQUES OPERA HOUSE (Jean Jacques, manager): Edison moving pictures to large and pleased audiences 7-12.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Williams and Walker presented The Policy Players to a large audience 4. These colored comedians are genuinely funny, and they and their big co. give a very jolly entertainment. Tim Murphy and an admirable supporting co. gave a fine account of themselves in The Carpetbagger 7 to a good sized house. Sapho 11. James O'Neill 17.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): McFadden's Row of Flats 3; packed house; performance excellent. Sapho 8; fair house; performance satisfactory. Season closed.——KENOSIA PARK: Will open 28 with minstrel co. headed by Chris Green.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Williams and Walker in The Policy Players to good business 3. The farce has been considerably improved since last seen here and was well received. Tim Murphy in the Carpetbagger 5; fair house; excellent performance. The Telephone Girl 16.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Moving pictures 5; large audience. R. E. Leavitt's opera, Bell Rock (local), 9, 10 to capacity; catchy music; opera well staged. Shore Acres 14. O'Hooligan's Wedding 17.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): Tim Murphy presented The Carpetbagger to a small but pleased audience 8. Frank Daniels 18. Erypta (local) 28, 29.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): O'Hooligan's Wedding 25 will close the local season, which has been very prosperous.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): McFadden's Row of Flats to good houses 5. Jefferson Comedy co. 15.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): 'Way Down East 11. Shore Acres 15. Andrews Opera co. 25.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Louise Brehany Concert co. 4; enjoyable entertainment; good house.——ITEM: Work on the Boise and Butte Midland Railroad has begun. This will be a great benefit for Boise, and will make it one of the best stands in the State. Five hundred men are to work on the construction.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Willie Collier in Mr. Smooth April 28; fair house; good performance. Have You Seen Smith 3; poor house and performance.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Louise Brehany Concert co. 3; good house and performance.

ILLINOIS.

MARENGO.—OPERA HOUSE (E. D. Patrick, manager): Si Plunkard amused a large audience 4. Roanoke June 1.——ITEM: Edgbert A. Van Alstyn, musical director of All a Mistake, that closed at Phoenix, Ariz., April 24, is visiting relatives in this city. Mr. Van Alstyn is the composer of many popular cake-walks and waltzes, and his new cake-walk, "Simple Simon," is about ready for publication.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Season closed with Holden Comedy co. April 29-5 in A Barrel of Money, Nobody's Claim, Wife for Wife, The Fool of St. Arven, Knobs o' Tennessee, The Denver Express, and Down in Dixie.——ITEM: The Temple will be redecorated and refurnished during the Summer.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): Si Plunkard pleased a good audience 3. Vogel and Deming's Minstrels 10. Quo Vadis 18.——ITEM: Elmer and Mack's Vaudeville co., consisting of ten local people, have been playing a number of surrounding towns to good business, and are making a decided hit.

BELLEVILLE.—ANHEUSER-BUSCH OPERA HOUSE (E. J. Stannus, manager): Season closed.——ITEM: The Anheuser-Busch Garden will open about June 3 with a strong stock co. A large new stage and pavilion will be erected, and the garden will be beautified in every way.

DANVILLE.—GRAND OPERA HOUSE (Alex McCurdy, manager): Hi Henry's Minstrels 7 to capacity; good performance. Season will close 18 with Bowery Burlesquers.——ITEM: At a recent election of officers Alexander McCurdy was again chosen assistant manager.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): The Village Postmaster 4, with Archie Boyd in the title-role; satisfactory performance; attendance small. Si Plunkard 5; fair house; performance poor. A Hot Old Time 7 canceled.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Sapho (return date) 3 to a rather indifferent house. Elks' Burlesque Circus to large audiences 7, 8. Hi Henry's Minstrels 10 will close the regular season.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): Dalrymple Comedy co. 7-12 opened in A Sailor Lass to good business.——ITEM: John Bennett, Jr., who has been with Beach and Bowers' Minstrels, is at his home here.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Hearts of the Blue Ridge, with Dorothy Lewis in principal role, pleased a fair sized house 4. Hi Henry's Minstrels will close the season 11.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthurs, manager): Sapho 1; Zoe Farnsworth, as Sapho, was excellent; support fair. Prize fight pictures 2, 3, pleased audiences.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): Muldoon's Picnic to a fair audience 2; performance fair. Vogel and Deming's Minstrels 12. Hearts of the Blue Ridge 16.

SYCAMORE.—WARD'S OPERA HOUSE (Cliffe and Singer, managers): Season closed 2 with Si Plunkard to large and pleased audience. House will reopen Aug. 13 with Old Arkansaw.

JOLIET.—THEATRE (William H. Hulshizer, manager): Sapho 5; large audience; performance good. Vogel and Deming's Minstrels 7 to capacity; performance well received.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): A Gilded Fool 1 by William Owen and a splendid co. pleased packed house. Vogel and Deming's Minstrels 16.

KEWANEE.—M'CLURE'S OPERA HOUSE (F. A. Cabow, manager): William Owen 7 in A Gilded Fool; large and appreciative audience. Hearts of the Blue Ridge 11. Hoyt's Comedy co. 21-26.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Dark. High-class vaudeville will be put on every Tuesday night during Summer.

KANKAKEE.—ARCADE OPERA HOUSE (C. H. Cobb, manager): A Poor Relation April 28; performance excellent; good business. Midnight in Chinatown 5 will close the season.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Hearts of the Blue Ridge 3; small audience; poor performance.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Muldoon's Picnic 1; small house; performance poor. Mahara's Minstrels 5; fair house.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Midnight in Chinatown 3; fair attendance; unsatisfactory performance.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): Sapho 6; S. R. O.; good co.; Alberta Gallatin was well received. Quo Vadis 13.

OTTAWA.—SHERWOOD OPERA HOUSE (J. B. Farrell, manager): Hi Henry's Minstrels 21.

INDIANA.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heineman, manager): Lennon Stock co. 3; good performance; packed house. Maxwell Stock co. 10-12. Quo Vadis (Benedict'n) 16.——ITEMS: Bert Alden, leading man of the Lennon Stock co., closed 4, and joined Bryan's Comedians at Everett, Mich.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): Quo Vadis pleased a good house 1. Chicago Opera co. 4; creditable performance; small house. A Hot Old Time 11.——ITEM: Manager Henderson announces that the Kokomo Opera House will be devoted to vaudeville next season.—The new Sipe Theatre is now under construction, and will open in August.

HAMMOND.—HOHMAN OPERA HOUSE (T. E. Bell, manager): A Breezy Time April 29; performance good; fair house. Sun's Minstrels 8. Maxwell Stock co. 14-19, will close the most successful season the house has ever known. Manager Bell has offered good attractions, and has received large patronage.

SOUTH BEND.—OLIVER OPERA HOUSE (James Oliver, manager): Quo Vadis 15 will close the season of this theatre.——AUDITORIUM (F. G. Sommers, manager): Archie Boyd, in The Village Postmaster, 5; good house; audience pleased. Muldoon's Picnic 8, 9. Ada Rehan 14.

EVANSVILLE.—GRAND (King Cobbs, manager): Season closed with the Dan Packard Opera co. 30-5 to poor houses in La Mascotte, Fra Diavolo, The Bohemian Girl, Said Pasha, and Cavalleria Rusticana; co. good.——PEOPLE'S (T. J. Graves, manager): Two Married Men 6; good house. Season closed.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Season closed with A Hot Old Time (return) 8 to a large and enthusiastic audience.——ITEM: The past season has been a prosperous one, and Manager Aughe has booked many good attractions for next season.

RICHMOND.—THE GENNETT (Murray and Swisher managers): Murray and Mack in Finnigan's Pall 2; good business; satisfactory performance. Bowery Burlesquers 15.——THE PHILLIPS (Murray and Swisher, managers): Season closed.

TERRE HAUTE.—GRAND OPERA HOUSE (J. W. Barhydt, manager): The Belle of New York 2; large house. Hi Henry's Minstrels gave an excellent performance to good business 3. May Irwin presented Sister Mary 7 to an enthusiastic audience.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): Quo Vadis April 30; good house. Hi Henry's Minstrels 2; pleasing performance; good house. Elks' Minstrels 9, 10. Sun's Minstrels 12.

HUNTINGTON.—OPERA HOUSE (Harter Brothers, managers): Eldon's Comedians April 30-5 in A Country Sweetheart, Zip, A Hot Time, Cyclone, The Great Labor Strike, and My Mother-in-Law, pleased good audiences. A Wise Woman 12.

FORT WAYNE.—TEMPLE THEATRE (F. E. Stonder, manager): Quo Vadis to fair audience 7. May Irwin 9. A Wise Woman (benefit Tippecanoe Club) 11. The Village Postmaster 14. Sun's Minstrels 17.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Dark. Season will close with Carrie Stanley Burns co. 28-June 2.——ITEM: The Interior of the theatre will be redecorated during Summer.

NEW CASTLE.—ALCAZAR OPERA HOUSE (R. W. Brown, manager): Quo Vadis 3; packed house. Sapho 8; fair house; audience pleased.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): A Poor Relation 2; fair house; audience pleased.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Kavanaugh Concert co. 4; good business; pleased audience.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): Quo Vadis 8; good house. Season closed.

SULLIVAN.—PEOPLE'S THEATRE (W. E. Burton, manager): Sapho closed the season 3, 4; good houses.

NOBLESVILLE.—WILD'S OPERA HOUSE (Leonard Wild, manager): Sapho closed the local season here to a small house 2; performance satisfactory.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): Aiden Benedict's Quo Vadis 9 pleased good business.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Sun's Minstrels 14.

BRAZIL.—M'GREGOR OPERA HOUSE (W. H. Leavitt, manager): A Hot Old Time 10.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): Chicago Opera co. 5. Quo Vadis 14.

BENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Lennon Stock co. 7-12.

IOWA.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John R. Henderson, manager): The Hottest Coon in Dixie 2. This is an excellent colored aggregation and drew well. Chase-Lister Theatre co. 7-12 in The Pearl of Savoy, A Hot Time in the Sunny South, Mother and Son, and Camille, opened to capacity. This attraction closed the regular season at Greene's.——ITEM: The Auditorium will open with Phinny's Band 10.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Henriette Crosman 9, John Drew 11.——ITEM: Jack Moore, treasurer of the James-Kidder-Hanford co., spent a few days in the city, on his way to Cape Nome, where he will spend the Summer, looking after the interests of Wagenhals and Kemper. On his return in the Fall he will again pilot one of this firm's attractions through another season.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Henrietta Crosman 8, John Drew 9 will close the season at this house.——GRAND OPERA HOUSE (William Foster, manager): The Hottest Coon in Dixie to big houses 4, 5; good performances.——AUDITORIUM: Fifty-first Iowa Infantry Minstrels 2.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Dunne and Ryley's co. in A Rag Baby to a good house 7. Harry Bulwer, J. Sherrie Mathews, Walter Jones, Mary Marble, Phil Ryley, and Rosie Tannehill drew liberal applause from an appreciative audience. Vogel's Minstrels 14. Redmond Dramatic co. 21-26.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): Midnight in Chinatown 2; light business. Season closed after 111 performances. Business has been fair during the season, and the greater part of the attractions have been of a high class.——CASINO (J. C. Hubinger, manager): Season opened 3 with Gleason's horse training exhibition.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Flora De Voss in Louisiana 6; pleasing performance to light business. Henrietta Crosman in One of Our Girls 7 merited better patronage. John Drew in The Tyranny of Tears 8. Hearts of the Blue Ridge 13.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): The Hottest Coon in Dixie 1; fair business. Neal G. Hawkins, Reade Hamilton, and Clara Kerry made hits. William Owen 10 will close the regular season.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Hearts of the Blue Ridge 9; business fair; performance pleasing. Dorothy Lewis in the leading role did effective work and was ably supported. Hi Henry's Minstrels 18.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): William Owen in A Gilded Fool 3; excellent co.; good business. Local minstrels 8; S. R. O. Palmer's Ten Nights in a Bar Room 17.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, manager): William Owen 3 for the third time this season, presenting A Gilded Fool to a packed house. Parton's Quo Vadis 17.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Redmond Dramatic co. 7, 8 in The Sailor and Fanchon the Cricket opened to full house; good co.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear managers): Shepherd's Minstrels 9 did not appear. William Owen 15.——STEYER'S OPERA HOUSE (George Higgins, manager): Dark.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Midnight in Chinatown April 25; fair business and performance. Season closed.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): William Owen 11. Redmond Dramatic co. 14-19.

COUNCIL BLUFFS.—DOHANY THEATRE (Stevenson and Kennedy, managers): Hans Hanson 6; good business. Vincent Stock co. 14-19.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, man-

ager): Hubert Symphony Club and Lady Quartette 7; fair entertainment to fair house.

CENTERVILLE.—ARMORY OPERA HOUSE (G. W. Needles and Co., managers): Alba Heywood 14.

M'GREGOR.—THE BERGMAN (Edward Bergman, manager): Don't Tell My Wife 11.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Hans Hanson 7.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (T. E. Willson, manager): William Owen 9.

CLINTON.—ECONOMY THEATRE (Busby Brothers, managers): Vogel and Deming's Minstrels 15.

KANSAS.

TOPEKA.—CRAWFORD OPERA HOUSE (O. T. Crawford, manager): Sapho 4, 5; good business; performance creditable, especially the acting of Lillian Atwood.——GRAND OPERA HOUSE (James L. King, manager): Quo Vadis 2 to fair business; unsatisfactory co. THOMAS R. HYATT.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): Empire Stock co. in A True Kentuckian 7 and The Hand of Fate 8 to crowded house. Sapho 11. Jennie Holman co. 28-June 2.——AUDITORIUM (C. W. Bitting, manager): Apollo Club concert 9.

OTTAWA.—ROHRBAUGH THEATRE (G. F. Kaiser, manager): Empire Stock co. 4, 5, in A True Kentuckian and The Hand of Fate; good performance; light business. Fun on the Bristol, for benefit of stage employes, 8.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Quo Vadis 5; light business; performance fair. La Velle Martelle co. in The Vendetta 7. Nothing booked.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, manager): Quo Vadis 3; poor business; co. fair. A good house greeted Sapho 7; well balanced co.

PARSONS.—EDWARDS OPERA HOUSE (Howard Graves, manager): Alba Heywood April 23; fair business. Elks' benefit 27; good house. Quo Vadis 7.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Quo Vadis 4; fair performance; small house.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Haywood Celebrities 1; fair house; audience pleased. Flint, hypnotist, 7-12.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Quo Vadis 8.

LEAVENWORTH.—OPERA HOUSE (M. J. Cunningham, manager): Sapho 6 changed to 8.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Sapho 3; good performance; fair business.

KENTUCKY.

RICHMOND.—WHITE-BUSH OPERA HOUSE (White and Bush, managers): The Girl from Chili April 20; fair house; good performance. Season closed.——ITEM: Mr. and Mrs. Nat Reiss and A. F. Bybee, of A Jay from Jaysville, are at their home here for the Summer.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Two Married Men April 28; fair house.——ITEM: Manager Robertson will leave for New York Jan. 1 to complete his bookings for next season.

MAYSVILLE.—WASHINGTON OPERA HOUSE (J. D. Dye, manager): Season closed 4 with Al. G. Field's Minstrels; good performance; crowded house.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Dark.

PARIS.—GRAND OPERA HOUSE (S. E. Borland, manager): Season closed.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Francis Wilson in Erminie 8. A Young Wife 14, 15.——PORTLAND THEATRE (E. E. Rounds, manager): London Gaiety Girls 7-9; good business. Moving Pictures of Sapho 11, 12.——MORRILL'S CORNER—RED MEN'S HALL (Harry Heald, manager): The Moreaus (local) in Finnigan's Fortune 9 to capacity. Clark and Nickerson deserve mention.——ITEMS: William Devere was the guest of Portland Lodge of Elks evening 4.—Mr. and Mrs. Kennedy and Miss Kennedy, of Kennedy's Players, are in town and will remain until the Bar Harbor season opens.—Lue Dolly, formerly of this city, is a member of the London Gaiety Girls co.—James Parker Coombs, of this city, left for New York 7. He has signed with the Castle Square Opera co.

ROCKLAND.—FARWELL OPERA HOUSE (R. H. Crockett, manager): Side Tracked satisfied a good house 1. The American Girl 3 pleased big house. A Breezy Time 8 proved a lively attraction, and drew fairly well. A Young Wife 22. Lillian Tucker co. June 4-6.——ITEM: Following the appearance of Lillian Tucker the house will close for the Summer, during which a large amount of alteration and repairing will be done, and the stage grooves will be raised to a height sufficient to admit any kind of special scenery that may be brought here by road cos. The house will open again in the latter part of August. On account of the decision to make these needed improvements, Manager Crockett has been compelled to cancel a large number of good attractions booked for mid-Summer.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): The American Girl presented by a good co. 2 interested a large audience; George Hall, Jewell Darrell, Frankie St. John, and Lillie Lawson deserve special mention. Side Tracked pleased a good audience 4. Francis Wilson in Erminie 7.——THE NOROMBEGA (F. W. Reed, manager): Billy Van's Minstrels 14-16.

BELFAST.—OPERA HOUSE (Bray and Maxfield, managers): A Breezy Time 9. Bendix-Bloodgood concert 16 has been postponed to June. Pinafore (local) 23, 24.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Corse Payton's Southern Stock co. closed a week 5 to good business. A Black Sheep to large house 8. Season closed.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Kennedy's Players April 30-5 to fair business. A Breezy Time 7; fair business. A Young Wife 19. Lillian Tucker co. 21-26.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Side Tracked to good business 2. A Young Wife 23.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer manager): Herald Square Opera co. presented Said Pasha and Olivette to small audiences 7, 8; pleasing performances. Black Patti's Troubadours 12.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Black Patti's Troubadours 10. Devil's Auction (return) 19.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Good old Shore Acres came back 7 with new faces, Charles G. Craig ably playing Nat Berry and suggesting Mr. Herne in many ways. Atkins Lawrence played Martin Berry, and Marion Cullen was a pleasing Helen Berry. Viola Allen once more Christianized the city 8, and though the third performance and a stormy night, nearly duplicated her former houses. Robert Drouet's fine work continues to share honors with the star. Wheels Within Wheels 9. Denman Thompson and George Ryer's new comedy-drama of New England life, Our New Minister, had its fifth performance 10 and greatly pleased its audience. The play is exceptionally well cast, and has a novel story and homely characters that ought to give it the vogue of The Old Homestead. Mr. Ryer is directing the performance. Francis Wilson 12. Julia Marlowe 17. Mrs. Langtry 21.

WORCESTER.—THEATRE (James F. Rock, resident manager): Ellaline Terris and the other English comedians drew a house of ghastly small proportions in My Daughter-in-Law 7. Wheels Within Wheels 10.——LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): Edwin Elroy's Sapho met with a record-breaking reception 7-12. A half-dozen of the city government, including the chief of police, acted as critics at the first performance and rendered a verdict that this version was entirely innocuous. Mattie Choate in the title-role, and J. Frank Burke as Jean capably sustained the weight of the drama. Edward Harrigan 14-19.——ITEM: Every blank wall and vacant corner is vividly covered with announcements of Ringling Brothers 21, and Buffalo Bill June 2.

CHELSEA.—ACADEMY OF MUSIC (Reniger and Jones, managers): A. R. Stover's co. presented Ten Nights in a Barroom and Uncle Tom's Cabin to fair houses 5. The young ladies of the East Boston Athletic Association in Sun Flower Minstrels 7; excellent performance; crowded house. Annie T. Kennedy, Hattie Howard, and Blanche Young as endmen scored heavily. Mabel G. Warnock, the reciter, deserves special mention for her specialty. "The Girl with the Lilies." Sapho 16 canceled.——ITEMS: The season at this house has closed, although Sapho may appear later.—Gene Murphy and William F. Reniger of the Empire Stock co., returned home 7.—During the Summer the Academy is to be thoroughly renovated.

MALDEN.—AUDITORIUM (George D. Campbell, manager): The first performances of Our New Minister, a comedy-drama of New England life, by Denman Thompson and George W. Ryer, took place here 5 and 7; good business; excellent cast, in which Charles Barron, John Barker and Lillian Dix stood out most strongly. The play seems to be a winner, being after the style of Thompson and Ryder's other plays, but surpassing either of them in wit. It fairly scintillates with bright sayings. The first act set, a country store, was perfect. The piece throughout showed the able stage direction of William Seymour.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Katherine Rober opened a week's return engagement 7 to a full house. Repertoire: Killarney, Camille, The Deacon's Daughter, She Couldn't Marry Three, Sapho, Romeo and Juliet, Madame Sans Gene, A Nutmeg Match, Fanchon the Cricket, and The Devil's Mine. Robinson Comic Opera co. 21-26. Advertised Repertoire: Fra Diavolo, The Black Hussar, Said Pasha, Falka, The Bohemian Girl, and The Mikado.——ITEM: D. H. Morrison, assistant electrician with Corse Payton Stock co., arrived home 3. He has been re-engaged for next season.

LYNN.—THEATRE (Dodge and Harrison, managers): Regular season closed rather abruptly 5 on account of the two last cos. booked here canceling. During the Summer this theatre will be thoroughly renovated.——WATSON'S OPERA HOUSE (C. C. Stumm, manager): Sapho 7-9; competent co.; crowded houses. At Manager Stumm's benefit 8 the S. R. O. sign was displayed early in the evening, a fitting testimonial to a theatrical man who clearly knows his business and who has a legion of friends here. A long list of amateurs appeared between the acts. Mr. Stumm received many floral offerings.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Sapho 8, canceled. A Black Sheep closed season 10, pleasing a large audience.——ITEMS: The local Elks are preparing for a Summer festival, to be held some time in July—The Academy will reopen Aug. 25.—The Pines will open its season 21. The theatre has been enlarged and new scenery added. Vaudeville will be played during the Summer.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): Chapman-Warren co. 7-12, opened to fair business and continued during the week with The Gutta Percha Girl, Wanted, A Wife, Camille, All a Mistake, The Two Orphans, and An American in Cuba. Andrews Opera co. 18, 19.——BURBANK CASINO (C. Archer Burbank, manager): Dark.

LEOMINSTER.—TOWN HALL (E. L. Knight, manager): Sapho 7, canceled. 'Way Down East 9; good house and performance. Jefferson Comedy co. 18.——ITEM: Mr. Stephen Bogrett, manager of Music Hall, has returned to Portland, Me., to resume his old position as press agent at Cape Elizabeth with Bartley McCullum for the Summer.

FITCHBURG.—CUMINGS' THEATRE (George E. Sanderson, manager): 'Way Down East (return) 8; good business. Our New Minister 9; excellent presentation. Shore Acres 17.——ITEM: The Whitney will reopen 14 for a brief season of high-class vaudeville. George F. Hill will manage the venture, and a strong bill has been secured for the opening week.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): Mr. and Mrs. Kendal 4 in The Elder Miss Blossom; bill was well received by a small audience. Shore Acres 8; attendance good. A Black Sheep 11. Frank Daniels 16.——EMPIRE (T. F. Murray, manager): Julia Morrison in A Day of Reckoning 3-5; satisfactory business.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Sarah Cowell Le Moyne, supported by a strong co., pleased a good house in The Greatest Thing in the World 2. Robert Edeson, Henry Jewett, Katherine Grey, and Hope Ross reserve special mention for good work. Katherine Rober 14-19. Robinson Opera co. 28-June 2.

MILFORD.—MUSIC HALL (H. E. Mayan, manager): 'Way Down East 10.——ITEM: Sapho will not appear at Music Hall 18 as booked. A petition, headed by the clergy and business men, was sent to the Board of Selectmen, asking them not to allow the play to be seen here. Previous to this Manager Morgan had canceled the date by wire.

NORTH ADAMS.—COLUMBIA THEATRE (James A. Reagan, manager): The Trustee, by the Father Mathew Dramatic Club 15. Said Pasha (local) 16-18.——WILSON THEATRE (Thomas Hanley, manager): Rice's Comedians 14-19. A stock co. will then be put in the house for the rest of the season.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Madame and Augustin Neuville 3-5 drew fairly and found favor with the upper part of the house in The Boy Tramp. Alice Nielsen 11. The Telephone Girl 14. James O'Neill 19.

TAUNTON.—THEATRE (Gilbert Padelford, manager): Elroy Stock co. closed a successful week 5. A Trip to Chinatown 7; large house; audience pleased. Harvard Glee Club drew large audience 9. Season closed.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Davis and St. George co. 7-9 in The Girl with the Golden Hair, A Wife's Peril, and A Secret Marriage; good co. and business.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Andrews Opera co. presented Martha 7; small house; co. good. 'Way Down East 15. Chapman-Warren co. 21-26.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): 'Way Down East 7; large house; audience pleased. A Black Sheep 15 canceled. Shore Acres 18.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Francis Wilson in Erminie 9.——MUSIC HALL: Dark.——SAVOY THEATRE: Dark.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): A Black Sheep 9; good house, for the benefit of the street railway employes. Francis Wilson 10.

WALTHAM.—PARK THEATRE (W. R. Hill, manager): Local Minstrels 2, 3.

MARLBORO.—THEATRE (F. W. Riley, manager): Sapho 12.

MICHIGAN.

BENTON HARBOR.—BELL OPERA HOUSE (Bell and Mills, proprietors; J. W. Fox, assistant manager): This new theatre was dedicated 9 with A Wise Woman as the attraction. There were speeches by Dr. John Bell, one of the builders; Mayor Foeltzer, and others. The bright little comedy was well given. The audience was large and enthusiastic. A Texas Steer 14. Courtney-Morgan co. 15-19.——ITEM: The Bell Opera House is considered the finest playhouse between Grand Rapids and Chicago. The house has a seating capacity of 1,500, with ten boxes, parquette, balcony, and gallery; it is lighted entirely by electricity, heated by steam, and thoroughly modern in all its appointments. The veteran comedian, J. W. Fox, has been made assistant manager, and will devote all his time to the interests of the theatre.

GRAND RAPIDS.—POWERS (O. Stair, manager): The Village Postmaster 8 before an audience that made up in enthusiasm what it lacked in numbers. Archie Boyd was at home in the title character, and his acting was as refreshing as ever. The play was mounted beautifully and the cast efficient. Ada Rehan 15.——GRAND (O. Stair, manager): Fogg's Ferry opened a four night's stay 6 to large business. The cast is headed by Louise Arnot, and the support fair. Special scenery, songs and dances are introduced to help make an enjoyable entertainment. Who is Who 13-16.

ADRIAN.—NEW CROSSWEL OPERA HOUSE (C. D. Hardy, manager): Regular season at this house closed with A Wise Woman 2. The first annual May Festival will be given 24, 25, under the auspices of the St. Cecilia Chorus and the Monday Evening Club. The following have been secured: Max Heinrich, baritone; James Moore, tenor; William Bartels, bass; Alfred Hofman, 'cellist; Julius Seyler, pianist; R. Spiel 'cellist; Maud Reese Davies, soprano; Julia Heinrich, contralto; Mrs. S. R. Gaines, contralto; Emma Beyer, contralto; Mrs. F. Rigdon Williams, pianist, and Phillip Steinhauser, violinist.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): M. S. Robinson's Opera co. closed a week's engagement 5 to a fair business, having given good performances of Said Pasha, La Mascotte, The Chimes of Normandy, Olivette, Fra Diavolo, Billee Taylor, and The Bohemian Girl. The Union Spy (local) 8, 9; large and pleased audiences. Clark and Wood co. 14-19. Vogel and Deming's Minstrels 28.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Darkest Russia 2 delighted a large audience. John Fay Palmer in The Egyptian 18.——CITY OPERA HOUSE (John Wilhelm, manager): Devil's Auction drew a large audience 7; leading characters fair; support weak. Kline's cinematograph 10-12.

CALUMET.—THEATRE (John D. Cuddihy, manager): Slayton's Jubilee Singers 3; good business and performance. Who is Who 4; packed house; co. good. A Spring Chicken 7; small business; poor performance; poor co.; date for 8 was canceled. Quo Vadis 14. Pudd'nhead Wilson 18. Stetson's U. T. C. 19. Murray and Mack 21.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): The Village Postmaster 12.——EMPIRE THEATRE (Peltier and Walters, managers): Lillian Lyon Stock co. April 30-5 in Old Farmer Johnson, The Duchess' Daughter, and An Unequal Match to fair houses.

BAY CITY.—WOOD'S OPERA HOUSE (F. P. Walter, manager): Toll Gate Inn delighted a fair audience April 26. What Happened to Jones was presented by a capable co. to a pleased house 3. Murray and Mack in Finnigan's Ball 7; fair business. The Village Postmaster 10. Ada Rehan 16.

OWOSSO.—SALISBURY OPERA HOUSE (C. E. Salisbury, manager): A Wise Woman 5 canceled. Irving-French co. 7-9 in The Runaway Wife, An Irishman's Troubles and O'Moore's Courtship, pleased good houses. Grimes' Cellar Door 16. Labadie's Faust 26. Quo Vadis June 7.

SAULT STE. MARIE.—SOO OPERA HOUSE (Harry Booker, manager): Who is Who 9. Murray and Mack 14. Stetson's U. T. C. 17 canceled. West's Minstrels 25. J. F. Palmer's Quo Vadis 28. Irwin French co. June 4-6. Have You Seen Smith 9. Sapho 13.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): A Wise Woman drew a good house 1 and pleased the audience. Clarke and Wood's co. opened to S. R. O. 7 in The Gates of Justice. Grimes' Cellar Door 19. Vogel and Deming's Minstrels 25.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): University of Michigan Glee Club 5; small audience, fine concert. The Village Postmaster delighted a large house 7. Aubrey Dramatic Stock co. 10-12. Vogel and Deming's Minstrels 26.

HOUGHTON.—ARMORY OPERA HOUSE (Charles V. Hendrickson, manager): Who is Who 3; big business; satisfactory performance. Slayton's Jubilee Singers 5; fair business; audience pleased.

MONROE.—ARMORY OPERA HOUSE (William G. Gutman, manager): What Happened to Jones 5; excellent performance; fair business. Quo Vadis 14.

MANISTEE.—THE GRAND (Edward Johnson, manager): Darkest Russia 3; good performance to S. R. O.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (L. H. Frensdorf, manager): Grimes' Cellar Door 11. Quo Vadis 19.

MARQUETTE.—OPERA HOUSE (E. S. Bice, manager): Devil's Auction 2; full house; good performance. Belle Archer 11.

MUSKEGON.—OPERA HOUSE (Cayan and McGraft, managers): Devil's Auction 11. Who is Who 12.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch Brothers, managers): Frank E. Long co. April 23-28; small houses. Repertoire: The Smugglers, The Middleman, The Fatal Wedding, A Southern Rose, East Lynne, On the Wabash, and California. Peterson's Vaudeville co. 14, 15.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): A Texas Steer to good business April 30. Harry Glazier in The Three Musketeers 2; light house. A Rag Baby 9.

MANKATO.—THEATRE (Bear and Beall, lessees; C. H. Grieble, Jr., resident manager): William Owen 22. The Knowles, hypnotists 28-June 2.

SAINT CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Coontown 400 5; poor performance; poor house. Pudd'nhead Wilson 11.

AUSTIN.—OPERA HOUSE (Schleuder and Co., managers): William Owen 28.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Sanford Dodge in Quo Vadis 16.

FARIBAULT.—OPERA HOUSE (C. R. White, manager): Dark.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, manager): Clark's Quo Vadis 12. William Owen 23.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): Opie Read to small and pleased audience April 28. Wilbur-Kerwin Opera co. opened for week 7 in The Vagabonds to capacity; excellent co.

MISSOURI.

RICH HILL.—SANDERSON OPERA HOUSE (D. B. Hickey, manager): Alva Heywood April 25; big house; performance good. Quo Vadis 3; light house; performance excellent.——ITEMS: N. Gossom has taken charge of stage vice S. J. Hammock resigned.—G. A. Delamater and F. M. Koontz put on two successful Elk benefits the past week.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Murray Comedy co. April 30-3 in The Senator's Daughter, Chic, Myrtle Ferns, Uncle John's in Town, and Fogg's Ferry to good business. Emma Nevada 9. The Flints 13-19.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Ada Rehan 8. N. C. Goodwin and Maxine Elliott 16.——LYCEUM THEATRE (C. U. Philley, manager): The Flints 30-5 entertained large crowds. The Hottest Coon in Dixie 13.

LEXINGTON.—NEW GRAND OPERA HOUSE (J. C. Venerable, manager): Alba Heywood 2; good house and performance. Quo Vadis 18.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Heywood's Celebrities 11 will close the local season.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Woodward Stock co. in Quo Vadis 8. The Old Homestead (local) 25.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Heywood's Celebrities 7; good performance; fair business.

MEXICO.—FERRIS GRAND (Hatton and Clendenin, managers): Sapho 21.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Houston, managers): Emma Nevada 16.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Willie Collier in Mr. Smooth 2-4; poor business. Have You Seen Smith 6-8. West's Minstrels 11, 12. On the Suwanee River 13-15. A Tin Soldier 18, 19. Ward and Vokes, 20-22. Boston Lyric Opera co. 23-26.——SUTTON'S NEW THEATRE (Dick P. Sutton, manager): Reproduction of Quo Vadis April 29-5; good business. Cyrano de Bergerac 6-12.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): Willie Collier in Mr. Smooth 3; good house; pleased audience. Petschnikoff, Hambourg and Lachaume 7. West's Minstrels 14. On the Suwanee River 17. A Tin Soldier 21.

GREAT FALLS.—GRAND OPERA HOUSE (Park and Frary, managers): Pudd'nhead Wilson April 30; performance good; house poor. Have You Seen Smith 10. On the Suwanee River 16. Ward and Vokes 23. Hello Bill 29.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Have You Seen Smith 4 amused a fair house. On the Suwanee River 11.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Pudd'nhead Wilson 2; good house; pleased audience.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): Have You Seen Smith 12.

NEBRASKA.

NEBRASKA CITY.—THE OVERLAND (Charles Payne, manager): Wallack Stock co. April 30-5 presented Friends and Foes, Dewdrop, Shadows of a Great City, The Hearts of Tennessee, A Bunch of Mistakes, and Comrades; with exception opening night, poor business; co. poor.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): Ada Rehan in The Taming of the Shrew 7. Henrietta Crosman 10. John Drew 12. Hombourg-Petschnikoff Concert co. 14. N. C. Goodwin and Maxine Elliott 17 will close the theatrical season in this city.——THE FUNKE (Crawford and Zehrung, managers): Season closed.

CENTRAL CITY.—GRAND OPERA HOUSE (S. R. Persinger, manager): Eli Perkins 3 lectured to fair audience; lecture not up to expectation.

NORFOLK.—AUDITORIUM (George H. Spear, manager): James T. McAlpin in Hans Hanson 5 failed to appear.

HASTINGS.—KERR OPERA HOUSE (James Elbert, manager): Sapho 1; fair performance; small house.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Cyrene Comedy co. 2; small house; good performance.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Huebner-Settle co. opened in After Twenty Years 7 to fair business.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager) Season closed.——PARK THEATRE (Ormsby A. Court, manager): Sapho 3-5 drew fairly. Anderson Theatre co. opened for a week 7 to good houses. The Stars and Stripes, The World, What Happened to Hopper, The Exile, East Lynne, The Little Detective, Mystic Mountain, The Smugglers, Cannon Ball Express were presented. Season closes 12.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): Golden Hair and Three Bears (local) to large audience 2. The American Girl pleased good audience 4; co. gave excellent satisfaction. Sapho moving pictures 15. The Burglar 26.——ITEM: The Rijou Theatre has closed, owing to lack of patronage.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): Anderson Theatre co. closed a week of rather light business 5. A Black Sheep did large business 8.

NASHUA.—THEATRE (A. H. Davis, manager): The Spooners closed a successful engagement 5, presenting The Wages of Sin. Sapho 10.

LACONIA.—MOULTON OPERA HOUSE (J. M. Cottrell, manager): Anderson Theatre co. 14-19. Sapho changed from 23 to 11.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Cook Church co. 7-12 offered An Actor's Romance 7-9. J. Harvey Cook as Harold Davenport, and Lottie Church as Florence Hastings, were excellent. The rest of the co. was good. The co. opened in The White Squadron 10 to large business. In Paradise 14-16.——ITEMS: Judge and Mrs. J. J. Farren, of Albany, N. Y., are the guests of Manager and Mrs. Soulier.—Alma Chester, who is in town, has brought proceedings against Manager Soulier for alleged unlawful detention of her scenery and costumes.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Jeffries-Sharkey fight pictures attracted fair audiences 4, 5. Tommy Shearer co. opened 7 for five nights with The Girl from Porto Rico, followed by A Moonshiner's Daughter, The Son of Monte Cristo, A Day of Reckoning, The Temptation of Money, Cyrano de Bergerac, and The Heart of the Rockies; business fair. Annie Russell 17. Francis Wilson 19.

PATERSON.—EDEN THEATRE (H. E. Toovey, manager): A Pair of Black Eyes 7-9; fair business; co. pleasing. The Queen of Chinatown will close the regular season 17-19.——OPERA HOUSE (J. J. Goetchius, manager): Weisers' U. T. C. 7-12; fair business; co. capable. Reaping the Whirlwind 14-16. Her Majesty 17-19.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): O'Hooligan's Wedding pleased a good house April 28. Reaping the Whirlwind 29; good co. and performance. The Boy Tramp 8; pleasing performance. The Queen of the Ranch 12.

RED BANK.—OPERA HOUSE (C. F. Nieman, manager): Jeffries-Sharkey pictures 2, good business. Laura Hulbert in Safe at 9 to capacity; good performance. Joshua Simpkins 11. The Queen of Chinatown 16. The Gems 21.

ELIZABETH.—JACOBS' THEATRE (George W. Jacobs, manager): The Christian to full house; audience pleased. Jefferson Comedy co. 12. Human Hearts 19.

ORANGE.—MUSIC HALL (Charles H. Duff, manager): Mr. and Mrs. Kendal presented The Elder Miss Blossom for the benefit of the Rescue Ambulance 7; house crowded; excellent performance.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): The Wrens 4; good performance; small house. Jefferson Comedy co. in Rip Van Winkle 9; excellent performance; large house.

ATLANTIC CITY.—ACADEMY OF MUSIC: Louis Mann and Clara Lipman presented The Girl in the Barracks 5 to capacity; performance good. Her Majesty 15, 16.

BRIDGETON.—MOORE'S OPERA HOUSE (W. J. Moore, manager): Joshua Simpkins 8; performance poor; house good. Human Hearts 16.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): Keystone Dramatic co. 7-12. Human Hearts 15.

WASHINGTON.—OPERA HOUSE (Robert Petty, manager): The Boy Tramp 9; good performance; light house.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dickinson, manager): Jeffries-Sharkey pictures 1; big business.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (H. Piper, manager): Dailey Stock co. 7-12.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittenger, manager): The Girl from Chili 11. Crawford Stock co. 14-16.

NEW YORK.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): The Belle of New York 12.——BASTABLE THEATRE (S. S. Shubert, manager): Quo Vadis made such a hit that it was continued 7-12 to another week of big business. The work of J. Henry Kolker as Vinicius, Frank Lyman as Petronius, George S. Probert as Chilo, Robert Elliot as Ursus, Florence Stone as Lygia, and Grace Franklin Lynch as Acte, was noteworthy. Stage-Manager Duane, besides staging the play, composed the incidental music, which is most appropriate. All the Comforts of Home 14-19.——ITEMS: Frank D. Hennessy, of Belcher and Hennessy, and former manager of the Bastable Theatre, is spending a few days here.—J. Branden Tynan and Jane Holly, both former members of the Shubert Stock co., are being entertained by friends.—Shipman's U. T. C. (tent) 10.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): Brady's co. gave two very ordinary performances of Sapho 5. Walter Hodges as Jean Gaussin, was the best of the cast. Reaping the Whirlwind 7, 8, is intended to please the upper part of the theatre was about half filled. The Christian 9, 10. My Daughter-in-Law 12.——JACOBS' THEATRE (H. R. Jacobs, manager): Chester De Vonde co. did a good business, playing The Ranch Hero 2, Brother for Brother 3, Shadows of the Scaffold, and Dr. Jekyll and Mr. Hyde 4; closing with Robinson Crusoe and The Ten Ton Door 5. Albany Musical Association May Festival 8, 9. Frank Daniels 10. The Rising Generation 11, 12. Snow and Heron Stock co. in The Sporting Duchess 14.——ITEM: William Corliss was in town 8, and will sing with Frank Daniels until the season closes at Bridgeport 19.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Andrews Opera co. made its first visit here 4, 5, and their renderings of Martha, The Pirates of Penzance, and Carmen were excellent. The Shubert Club (local) gave a fine concert 8; S. R. O. The club was assisted by Frank J. McDonough, pianist, of Albany; Edward C. Kaufman, violinist, of Albany, and A. D. Madeira, basso, of New York. Reaping the Whirlwind 9; small house. Frank Daniels 11. The Musketeers 14. The Christian 18. Chauncey Olcott 21. May Irwin 25.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Sapho was presented by a competent co. 9, before a rather small house. Denman Thompson 15. Chauncey Olcott 16. May Irwin 22.——ITEM: The Richardson Theatre next season will be managed by Henocksburg and Hasslacher, of Syracuse, N. Y. J. Langdon Hasslacher will be the resident manager. The lease commences Aug. 15, and is for two years, with option of renewal for one year on the same terms.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; G. W. Herbert, manager): Chauncey Olcott 7 in A Gentleman of Athlone. Eight Bells 8; large and enthusiastic audience.——ITEM: Chauncey Olcott, with several members of his co., were banqueted after the performance 7. This is Mr. Olcott's old home, and his friends vied with each other to make his short stay, the first in two years, a pleasant one.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Chapman-Warren co. closed a successful engagement 5. Plays presented last half of week: Wanted, A Wife, The Circus Girl, and All a Mistake; pleased audiences. In Paradise 12. 'Way Down East 17. Chauncey Olcott 22. The Bostonians 23 will close the season of this house.——BROADWAY THEATRE (George L. Corliss, manager): Dark.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; S. S. Shubert, resident manager): The stock co. appeared in Peaceful Valley and Captain Swift before large houses 7-12. David Bispham 14. The stock in The Planter's Wife 15-19.——LYCEUM THEATRE (A. E. Wolff, manager): The Belle of New York 10; good house. Viola Allen in The Christian 11, 12; large audiences. Denman Thompson 14. Chauncey Olcott 15. Strakosch Opera co. 16-19.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Sapho, with Sylvia Lynden in the leading role, pleased a large audience 4. In Paradise 8; small house; performance unsatisfactory. Eight Bells 15. Chauncey Olcott 18. May Irwin 24.——ITEM: Thomas McHale, the contractor for the new Darling Theatre, arrived here yesterday and commenced work at once on the new building.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Kelcey-Shannon co. in The Moth and the Flame 2; finished production; large audience. Crockett's Comedians 8, playing for the benefit of the front of the house, presented an excellent amateur entertainment to crowded house. Sapho 10. Cook-Church Stock co. 14-19.

JAMESTOWN.—SAMUELS' OPERA HOUSE (M. Reis, lessee; S. S. Vail, manager): Eight Bells 5; good business. Season closed.——CELORON THEATRE (Jule Delmar, manager): Will open for the Summer 28 with the Spooners for a week, after which high-class vaudeville and comic opera will be played.

MIDDLEPORT.—OPERA HOUSE (Hinchey and Vary, managers): Irene Taylor to fair business April 30-2. Plays presented: Camille, East Lynne, and Forget Me Not. The Missouri Girl to fair house 8; good performance. Fred and Sadie Raymond were recalled repeatedly.

PORT JERVIS.—GRAND OPERA HOUSE (W. A. Kadel, manager): Little Irene Meyers co. closed a week 5 to fair business. Repertoire last half of week: The Two Orphans, The Silver King, and The Waif of the Rockies. Jefferson Comedy co. in Rip Van Winkle 7; excellent performance; fair house.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Dark.——ITEM: E. J. Pre

audience pleased. Toll Gate Inn 4; good attraction; small house. All the Comforts of Home (repeat) 11.

FISHKILL-ON-HUDSON. — ACADEMY OF MUSIC (Clark and Peattie, managers): Eight Bells 24.——ITEM: Manager Clark will have a farewell benefit on the 21st, in which local talent from Newburgh, Fishkill, and Matteawan will take part. The Opera House will be under the sole management of George Peattie next season.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Howe's moving pictures 2, to good business. Toll Gate Inn (return date) to large and pleased audience 7.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Little Irene Myers co. began a week's engagement 7 to a large and pleased audience.——BIJOU THEATRE (P. M. Cooley, manager): Dark.

PENN YAN.—YATES LYCEUM (E. M. Groot, manager): A Woman in the Case April 26; poor performance; light house. Howe's moving pictures 8; large and pleased audience.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): In Paradise 7; light house; poor performance. Eight Bells 16. At the White Horse Tavern 22.

GLENS FALLS.—EMPIRE THEATRE (W. F. Bissell, manager): Frank Daniels in The Ameer 7; S. R. O.; excellent performance. Eight Bells 18. Chauncey Olcott 23. The Bostonians 24.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Kelcey-Shannon co. in The Moth and the Flame 3; large audience; capable performance. Season closed.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): What Happened to Jones 4; fair business. Gorton's Minstrels 18 will close the local season.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Toll Gate Inn 10.——ITEM: Molthy and Seamon, acrobats, have joined William Sells and Gray's circus.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): Andrews Opera co. sang Martha and Carmen 3, 4, to light business; performances enjoyable. The Rising Generation 5; large audience. The Christian 17.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Toll Gate Inn pleased a fair house 9. The Christian 13.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager): At the White Horse Tavern 5; satisfactory performance; small house. Andrews Opera co. 12.

ALBION.—GRAND OPERA HOUSE (M. H. Rider, and Co., managers): The Missouri Girl 7; fair house; audience pleased. Season closed.

NIAGARA FALLS.—INTERNATIONAL THEATRE (John Laughlin, manager): Chauncey Olcott in A Romance of Athlone 8. The Missouri Girl 10.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Eight Bells 9; large house. The Christian 14.——GLOBE THEATRE (E. L. Johnson, manager): Dark.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): A Pair of Black Eyes 9 failed to appear. Eight Bells 10.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Kellar 7; packed house; good performance. Season closed.

LOCKPORT.—HODGE THEATRE (W. B. Lerch, manager): Sis Hopkins 4; good business. Chauncey Olcott will close our season 14.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): Klark-Scoville co. 21-23.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): An Island Romance 22.

CANASTOTA.—Preston's U. T. C., under canvas, gave a satisfactory performance 8 to large business.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): De Wolf Hopper in The Charlatan 2; S. R. O. Primrose and Dockstader's Minstrels, under canvas, 14.

GREENSBORO.—Primrose and Dockstader's Minstrels under canvas 12.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Coontown 400 drew fair business 1; mediocre performance. Pudd'nhead Wilson, with Burr McIntosh in title-role, to small but well pleased house 8. Willie Collier 9. West's Minstrels 18. On the Suwanee River 25. Kellar 29. Ward and Vokes 31.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Coontown 400 to fair business 2. Pudd'nhead Wilson 8. Willie Collier 9.

GRAFTON.—GRAND OPERA HOUSE (W. A. Robertson, manager): Dark.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): On the Suwanee River 23.

OHIO.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): Rogers Brothers in Wall Street 5, N. C. Goodwin and Maxine Elliott to S. R. O. 9. When We Were Twenty-One was conceded by all to be the best thing Mr. Goodwin has given us. Miss Elliott was seen to better advantage than ever before.——LYCEUM THEATRE (Frank Burt, manager): Kidnapped in New York (return engagement) 3-5 to fair business. The Dairy Farm proved to be one of the best of its class and pleased fair houses 6-9. Seldom have we seen so evenly a balanced co. as portrayed the characters of this piece. Eleanor Merron, the author, is certainly entitled to a great deal of credit for constructing so refreshing a play. C. M. EDSON.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): A Poor Relation 4; packed house. Frank Keenan in the leading role is capital. Alfred Hudson, James Lackaye, Moy Bennett, Jacques Martin, Lila Convere, Emily Wakeman, Lillian Jerome Martin, Hazel Chapple, little Tamar, and Master Donald were also pleasing.——ITEMS: Emily Wakeman was entertained here by friends.—Albert Wilkins, last season acting manager of the Market Square, is still living, but in a critical condition. W. H. McGOWN.

DAYTON.—VICTORIA THEATRE (Lee M. Boda, general manager; G. C. Miller, business-manager): Rogers Brothers in Wall Street 2.——PARK THEATRE (Harry E. Feicht, manager): The Van Dyke-Eaton co. closed a week's engagement to poor business 5. A Man of Mystery to fair business 7-9. The play is replete with sensational features that pleased.——ITEM: The Elks will have their benefit at the Victoria Theatre 17-19. J. W. WEIDNER.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): The two productions of Jephtha's Daughter by local cast, 3, 4, were well attended; performances pleasing; scenery excellent. Henrietta Crosman visited her childhood home 5, and was greeted by a crowded house. She won new laurels in One of Our Girls. Curtain calls were the order of the evening. Miss Crosman has an excellent supporting co. She held an informal reception at the Park Hotel, many friends paying their respects. Humpty Dumpty 9. A Poor Relation 11 will close the local season.——ITEM: Gus Lentz will close with the Carner Stock co. at Akron 13.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, sharing managers): Murray and Mack in Finnigan's Ball 4; large house; excellent performance.——ITEM: With Murray and Mack Wolff and King closed their second season as managers of the City Opera House. It has been the most successful season the house has had for years. During the Summer the city will expend $7,000 on repairs, new scenery and other improvements.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endley, manager): The Dairy Farm 3; small house; excellent performance. Grimes' Cellar Door 5; light business. A Poor Relation 8; good house; audience pleased. The Village Postmaster 15. The Queen of Chinatown 19 will close the season.——ITEM: The Casino Summer Theatre will open 28 with vaudeville.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Blue Jeans, with Dode Rook, of this city, in the cast, closed season here 5 to fair houses. The bull in the play was sold to a local butcher for $12. James O'Neill in The Musketeers 8 gave a finished performance; house crowded.——ITEM: Idora Park will open 24.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): A Poor Relation 7; pleasing attraction. Frank Keenan as Noah Vale was excellent, and the co. without exception gave him good support.——BLACK'S OPERA HOUSE (Charles P. Brunner, manager): Bowery Burlesquers 14.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Blue Jeans 3; good business; audience pleased. The Fall of Atlanta (local) 4, 5, to fair and pleased houses. Grimes' Cellar Door 7; slim business; performance fair. The Fall of Atlanta (local) reproduction 10.

HAMILTON.—GLOBE OPERA HOUSE (Thomas A. Smith, manager): A Poor Relation 5; large and pleased audience; Frank Keenan, Lila Convere, James Lackaye and Alfred Hudson deserve special mention. Season closed.

PIQUA.—OPERA HOUSE (C. C. Sauk, manager): A Hot Old Time co. 14 will close the regular season.——MIDWAY PARK THEATRE: Will open for the Summer June 11 with the Carner Stock co. Manager C. C. Sauk will be in charge.

AKRON.—GRAND OPERA HOUSE (W. F. Stickle, manager): Carner Stock co. 7-9 in Brother Against Brother, and The Great Diamond Mystery; co. fair; well filled house. A Poor Relation 10. Carner Stock co. 11, 12. The Village Postmaster 16.

TIFFIN.—NOBLES' OPERA HOUSE (C. F. Collins, manager): Al. G. Field's Minstrels 15.——ITEM: The Clark and Becker Concert co. opened their season here under canvas 2 to good business; performance pleasing.

NEW PHILADELPHIA. — UNION OPERA HOUSE (George W. Bowers, manager): A Bunch of Keys 2; good co.; good house. Devil's Auction 15 will close the season.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): The Dairy Farm pleased a large house 5. Sevengala opened for a week 7 to good business. Ladies' Minstrels (local) 14.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Next Door to a large house 3. Season closed.

CAMBRIDGE.—Amizon Brothers' U. T. C., under canvas, opened its season 5-7; fair attendance and performances.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith and Whitehill, managers): A Poor Relation 3 pleased a large audience. Season closed.

CANTON.—THE GRAND (M. C. Barber, manager): Carner Stock co. closed a week's engagement 5. A Poor Relation pleased a large audience 9.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Black Patti's Troubadours 8; fair audience.——(L. M. Lachs, manager): Devil's Auction 17.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): Mlle. Fifi 9 failed to appear. Humpty Dumpty 12. A Poor Relation 14.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Little Lord Fauntleroy (local) 9.

MT. VERNON.—WOODWARD OPERA HOUSE (Clements and Scott, managers): Al. G. Field's Minstrels 14.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. P. Robinson, manager): Al. G. Field's Minstrels 10.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Sherry Concert co. 4; poor business. Concert (local) 5 for benefit Rough Riders Reunion Association, that will meet here July 1-4; first-class entertainment; good business. Newt Avey and Mrs. Lee scored hits. Krause-Taylor co. opened for four nights 6 in Niobe; good attendance.

PERRY.—OPERA HOUSE (Dulaney and Wadsworth, managers): Sherry Concert co. 9.

EL RENO.—OPERA HOUSE (Clarence Vla, manager): The Sherrys 2; light business.

OREGON.

LA GRANDE.—STEWARD'S OPERA HOUSE (Fred Moore, manager): Louise Brehany Concert co. to good house April 30; good performance. Fiske Jubilee Singers 11.

BAKER CITY.—NICHOLS' OPERA HOUSE (Nichols Brothers, managers): Louise Brehany Concert co. 1; packed house; audience pleased.

PENDLETON.—FRAZER'S OPERA HOUSE (F. J. Moule, manager): On the Suwanee River 7. Boston Lyric Opera co. 10.

PENNSYLVANIA.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Cook-Church Stock co. closed a week of fair business 5. The Franklin and Marshall College Glee Club attracted a large audience and closed the season 8. James Young 12 canceled.——ITEMS: The season just closed has from a pecuniary point of view been a good one. It opened Aug. 17 With Washburn's Minstrels, and 186 performances were given, including eight weeks of repertoire. The Royal Box under the auspices of the Lancaster Press Club, drew the largest house. Thomas E. Shea played to more money than any of the other repertoire cos. A number of fine attractions, including Francis Wilson, Jefferson De Angelis, Henry Miller, and others, after selecting dates, finally disappointed, and by their uncertainty concerning dates prevented other good attractions from appearing. Toward the end of the season it was difficult to secure good attractions. The season has closed earlier than usual.—The Dramatic Association of St. Anthony's Institute this city presented On Virginia Soil 3 at the Institute Hall.—The sixth annual convention of the Pennsylvania Bill Posters' Association will be held in this city 17, 18. The sessions will be held in Fulton Opera House and Managers Yecker and Gleim will entertain the delegates during their visit.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, lessees; Edwin Young, resident manager): James Young in Lord Byron canceled 7. The Pottsville Choral Union of 125 voices, under Professor James W. Prescott, sang Hayden's The Creation 8 to packed house; receipts, $655. Ericsson F. Bushnell, Agnes Thompson, Nicholas Douty, and an orchestra of twenty-five pieces assisted. Ole Olson 23 will close the local season.——ITEMS: The Lotus Glee Club, forty voices, gave a successful concert to large audience 4.—Manager Young visited Norristown 7 and rented a house, where he will move his family June 1.—The Rappahannock Comedy co. will produce Clover Farm 16 at the Girard Opera House, Girardville. The Klesinger Sisters have been engaged to take part.—The M. L. Dramatic Society are rehearsing Finnegan's Fortune.—Professor Howson, of Himmelein's Ideals, visited here 6.—A benefit picnic will be given for Michael Cadden, the acrobat, who was badly injured at Shenandoah on Decoration Day.—Cinderella in Flowerland was given at Falls of Schuylkill 2 by home talent.—A Ragtime Mixup was produced by amateurs at Manayunk.—The Merry Milkmaids was produced at Riden's Opera House for a benefit.—The Schoolmistress was given by amateurs 5 at Fountain Hill Opera House, Bethlehem.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, managers): The season practically closed 7 with a complimentary testimonial to Manager W. A. Worman. The Christian was the attraction, and the audience, both as to size and character, was one of which Mr. Worman had every reason to feel proud. It was a tribute to his worth as a manager and a recognition of his endeavors to please his patrons. Mr. Worman warmly expressed his thanks in a card to the patrons of the Lyric.——ITEMS: James Young, who was billed for 5 canceled at the last moment, having closed at Wilkes-Barre 3. A number of tickets had been sold and the money was refunded.—Manager John Mishler, of Reading, was in Allentown 7 and attended Manager Worman's benefit.—The audience at The Christian numbered 1,600, taxing the full seating capacity of the Lyric; the receipts were $1,263.50, the largest in the amusement history of Allentown for one performance. The Princess Bonnie was the next largest, playing to $1,190, and Modjeska's matinee and evening performances on Washington's Birthday drew $1,575.—A feature of The Christian performance was the orchestra of eighteen pieces, under the direction of Professor Klinger, whose music added to the enjoyment of the evening.

ALTOONA. — ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): The Span of Life 3, 4; fair business. A Bunch of Keys 5; good business. Wills Brothers' co. in Bosom Friends, Two Old Cronies, and In Atlantic City 7-9; large houses. Ole Olsen 12. The Mikado (local) 17, 18. The Village Postmaster 19, Jeffries-Sharkey pictures 25.——ITEM: Ford and Wensel are to put out A Tin Soldier. Mr. Wensel has been Manager Mishler's treasurer for the past seven years. The season is well booked and a big success looked for.

CANTON.—LEWIS OPERA HOUSE (W. W. Whitman, manager): Toll Gate Inn 8; performance excellent; audience small owing to epidemic of measles in the town. Lillian Tucker co. 14-16.——ITEMS: Mr. and Mrs. James Elverson (Eleanor Mayo) and Deronda Mayo, of Philadelphia, spent Sunday at Crockett Lodge here.—Several members of the Toll Gate Inn co. were visitors at Crockett Lodge.—Charles Lee, who has been in ill health for several years, is slightly improved.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Deshon Opera co. closed an average good week's business 5. Booth's Ten Nights in a Bar Room co. failed to connect with Bethlehem 8. Mamma's Pet 17.——ITEM: Manager Walters had the misfortune to drop a roll of bills containing some $200 on the street 6, and did no little worrying during the subsequent twenty-four hours. An advertisement in the local daily paper led to its recovery from a policeman, Thomas Ritter, who had found it.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager): Effie Ellsler in The Christian 4. The Lilliputians (local) 12. Remenyi concert 15. Ole Olsen 21.——ITEMS: Tony, the Convict, was produced by amateurs at Nuremburg 5, and Peck's Bad Boy 9 did good business.—The present season will close 21. It has been the most successful in several years.—John Welgand, drummer of the Hazle Orchestra for the past eight years, has resigned and will leave shortly for Chicago.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): Cameron Clemens 3-5; fair business; co. pleasing. King Dramatic co. opened for a week 7 to good houses. This is one of the best of the repertoire cos. that have visited this city. Plays: Hands Across the Sea, The Two Orphans, Faust, Carmen, The Cotton King, Lost in London, The War of Wealth, David Garrick, Cumberland, '61, and Monte Cristo.

SCRANTON.—LYCEUM THEATRE (Burgunder and Reis, lessees; H. R. Long, manager): The Christian 12. Annie Russell 18.——ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. R. Long, manager): Sawtelle Dramatic co. 30-5 to good business. Repertoire: The Victorian Cross, A Country Courtship, Lost at Sea, May Blossom, A Race for Life, On the Hudson, The Midnight Flood, and Across the Continent. The Boy Tramp 10-12. Keystone Dramatic co. 14-19.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): Kellar 3; fair audience pleased.——ITEMS: Vallamont Park will open June 1 with the Vallamont Stock co. in an open air production of As You Like It. Manager J. A. Brosius has secured a stock co. of twenty-seven people. Lawrence Barbour will stage the productions. The stage has been enlarged, and new scenery added.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Diamond Brothers' Minstrels 4, 5, entertained fair audiences. James O'Neill 9 in The Musketeers; excellent presentation; crowded house. Annie Russell 14 will close the season.——ITEM: Harry E. Knowlton, of this city, manager of the Wonderland Theatre, Buffalo, N. Y., was in town 8, 9.

TYRONE.—ACADEMY OF MUSIC (H. M. Dry, manager): Wills Brothers' co. in In Atlantic City 10; crowded house well pleased.——ITEMS: With this attraction Manager Dry closed one of the best seasons in the history of the Academy.—Colonel E. J. Pruner has purchased the Academy from the stockholders and intends to refurnish it throughout.

SHARON.—MORGAN GRAND OPERA HOUSE (J. Elmer Grimm, manager): Ole Olson 1; small house; pleasing performance. Henrietta Crosman in One of Our Girls 3; fine performance; big business. Diamond Brothers' Minstrels 8; good house and performance. Humpty Dumpty 10.

PITTSTON.—MUSIC HALL (C. C. King, manager): The Paiges opened for a week 7 in La Belle Marie to large and pleased audience; excellent specialties were introduced by Rutherford Sisters, Le Claire, Musical Macks, and Grace Lockwood. The Prince of Liars 8. A Soldier of France 9. Daniel Sully 18.

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, manager): Park's Stock co. in In the Trenches, A Virginia Romance, The Two Orphans, Damon and Pythias, Michael Strogoff, Wanted, and Kidnapped to S. R. O.; appreciative audiences.

GREENVILLE. — LAIRD'S OPERA HOUSE: Mlle. Pilar-Morin 4, 5 in Mlle. Fifi; small business; excellent attraction. Diamond Brothers' Minstrels 9; packed house; audience pleased. Season will close with Kellar 10.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): The Fairies' Carnival (local) 3-7 to good business. Fred Heckle Jr., as Moth, was clever. Blanch Hall and Florence Hinkle were charming. The rest of the co. did well.

MERCER.—ORR'S OPERA HOUSE (Charles T. Byers, manager): Diamond Brothers' Minstrels 10. Kellar 11. Westminster Glee Club 16. What Happened to Jones 18. Local Band Concert 30. U. T. C. (under canvas) 8.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Grimes' Cellar Door April 25; good business; fair performance. Henrietta Crosman in One of Our Girls, gave a charming performance 30 to S. R. O. Ole Olson 3 failed to please a good house.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Wills Brothers' co. presented It Atlantic City, Bosom Friends, and Two Old Cronies 3-5; fair business; co. fair. Humpty Dumpty 11.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Humpty Dumpty 7; good performance; light business. Ole Olson 8 pleased fair house. Diamond Brothers' Minstrels 10. The Span of Life 19.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, manager): Henrietta Crosman in One of Our Girls pleased a packed house 4. Humpty Dumpty to fair business 8.

BRADFORD.—WAGNER OPERA HOUSE (F. W. Wagner, manager): Macauley-Patton co. in The Minister's Son 7, Two Sisters 8, A Wasted Life 9, and Her Wedding Night 10 pleased good attendance.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beesan, manager): Ole Olsen 7; fair performance; medium business. The Span of Life 10. A Hot Old Time 22.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, manager): Fanny Rice 2; good performance; fair house. Bowery Burlesquers 4. The Span of Life 7. Ole Olson 9.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Joshua Simpkins April 27. Germania Band Concert 30. The Queen of Chinatown 2. The Girl in the Barracks 3. The Christian 5.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenamin, manager): Daniel Sully 23.——ITEM: At the close of the season Manager McMenamin will make several improvements in the Grand Opera House.

LEBANON. — FISHER ACADEMY OF MUSIC (Markley, Appell and Neeley, lessees; F. W. Allen, manager): Deshon Opera co. 14-19.

M'KEESPORT. — WHITE'S OPERA HOUSE (Frank D. Hunter, manager. Ole Olsson pleased a good house 5.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Kellar 9; big business. Twentieth Century Specialty co. 12.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): Forepaugh and Sells Brothers' Circus to large crowd 2.

EASTON.—ABLE OPERA HOUSE (W. K. Detwiller, manager): King Dramatic co. April 30-5; fair business. The Christian 8 closed the local season.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Kellar mystified a large audience 5. Klark-Scoville co. 10-12.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): Leon Herrmann 3; fair house.

BELLE VERNON.—PEOPLE'S THEATRE (E. C. Baird, manager): The Span of Life 11.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): D'Ormond-Fuller co. opened for a week 7, presenting The Two Orphans to a large and appreciative audience. Jefferson Comedy co. 19.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): O'Hooligan's Wedding 7-9; average attendance; performance satisfactory.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): A Trip to Chinatown to good business 8; excellent performance. The Telephone Girl 15.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): O'Hooligan's Wedding 5; fair performance; fair house. Season closed.

SOUTH CAROLINA.

SPARTANBURG. — CONVERSE CONSERVATORY OF MUSIC (Dr. R. H. Peters, manager): South Atlantic States music festival 2-4, under the auspices of the Converse College Choral Society, was the most successful in point of attendance and artistic merit ever given. There were two afternoon and three night performances. The Boston Festival Orchestra and Flora Provan, Isabelle Bouton, Gertrude May Stein, Evan Williams, George Leon Moore, Gwilym Miles, and Signor Campanari participated in the festival. The ticket sales for the five entertainments amounted to $4,800.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): The Tolsons 1-5 in Faust, Fanchon, The Black Flag, The Country Girl to fair business. Season closed.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Redmond Dramatic co. opened a week's engagement April 30 with The Power of Money to S. R. O. Also presented Why Jones Left Home, The Middleman, A Modern Galatea, and Three of a Kind to large business; pleased audiences.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. D. Briggs, manager): Pauline and Carnaveaux, hypnotist, April 30-5; fair business.

DEADWOOD.—OPERA HOUSE (Thomas Whittaker, manager): Louise Brehany Concert co. 25.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): Emma Nevada Concert co. 11.——GRAND OPERA HOUSE (Thomas J. Boyle, manager): Owing to the Dewey ball the Hopkins Stock co. moved down to the Auditorium for one night, opening in The Idler 7 to a large house; business continued good all week. Frederick Montague, the leading man, will have a benefit 10. The vaudeville bill included the Wallace Sisters and O'Brien and Buckley. The season will close 19-24 with Carmen.

KNOXVILLE. — CHILHOWEE PARK: Boston Festival Orchestra gave an excellent concert 7; small audience. Peruchi-Beldini co. will open for the Summer season 14. ——ITEM: Allen's New Orleans Minstrels, under canvas, 8; large audiences.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Hart, hypnotist, 4-8; good business.

TEXAS.

GAINESVILLE.—OPERA HOUSE (John A. Hulen, manager): The Californians April 30-5 presented The Old Homestead, Humpty Dumpty, Mixed Pickles, O'Dowd's Neighbors, and The Circus Queen; performances poor. Sapho 22.

HILLSBORO.—LEVY OPERA HOUSE (R. F. Wood, manager): Curtiss Comedy co. April 30-5 in Man and Master, From the Ashes, Our Mascot, Yason Yoskins, Mabel Heath, and Struck Gas; good business; audiences pleased. Season closed.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Bergman, manager): Emma Nevada drew a large and pleased audience April 30.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Emma Nevada 3 to an appreciative audience. Sapho (benefit Manager Walker) 16.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): The Evil Eye 3; S. R. O.; pleased audience.——NEW GRAND THEATRE (M. E. Mulvey, manager): Dark.——ITEMS: A mammoth concert is to be given in the Mormon Tabernacle for the benefit of the sufferers in the coal mine disaster at Scofield, Utah.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): The Evil Eye to large house 4; audience pleased.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Clara Mathes co. 7-9.

VERMONT.

BURLINGTON. — HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Just Before Dawn 3; fair business. The students of the University of Vermont presented the old English comedy, Ralph Roister Doister 9. The play was staged in the Elizabethan style. It was excellently cast, and was enjoyed by a large and cultured audience. Ernest Elton, of New York, and Professor Tupper, of the University, trained the players. Daniel Sully 14.

FAIR HAVEN.—POWELL'S OPERA HOUSE (John Powell, manager): Edison's moving pictures 9; fair attendance. Pat Mahoney's Irish Visitors 15. Andrews Opera co. 16.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): 'Way Down East 4; S. R. O.; audience pleased. Carmen 17. Chauncey Olcott 24. Tim Murphy 30.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): At the White Horse Tavern 4; fine performance; fair attendance. Just Before Dawn 11. Daniel Sully 15. Mary Howe Lavin Concert co. 16.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Graham's Colored co. 9 canceled.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Spooner's Dramatic co. opened for a week 7 in By the King's Command to a large and pleased audience. Primrose and Dockstader's Minstrels gave two performances in their canvas theatre 3 to good business; audiences pleased.

CHARLOTTESVILLE. — JEFFERSON AUDITORIUM (J. J. Seterman, manager): Spooner Dramatic co. April 30-5; business poor. A Poor Relation 26.——ITEM: Primrose and Dockstader's Minstrels appeared under canvas 7; good business.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): A Poor Relation 24.——ITEM: Primrose and Dockstader's Minstrels gave a good performance under canvas 8.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): De Wolf Hopper closed the local season with The Charlatan 3, to capacity; performance admirable.

SUFFOLK.—CITY HALL THEATRE (H. E. Elam, manager): Hillyer's Wonders 12 and 14. Spooner's Dramatic co. 21-26.

LYNCHBURG.—Primrose and Dockstader's Minstrels, under canvas, 10.

WASHINGTON.

SEATTLE.—THEATRE (J. P. Howe, manager): Quo Vadis April 29-1; excellent performances; crowded houses. West's Minstrels 23 pleased S. R. O.——THIRD AVENUE THEATRE (W. M. Russell, manager): On the Suwanee River 29-5; large houses.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Fisk Jubilee Singers April 29; good entertainment. Have You Seen Smith 2; light business; co. below the average. Pinafore (local) 4, 5; large attendance.

WALLA WALLA.—THEATRE (Charles F. Van De Water, manager): On the Suwanee River 8. Fisk Jubilee Singers 9.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feibler, manager): James O'Neill in The Musketeers pleased a large house. Black Patti's Troubadours 9; good business; audience pleased.——GRAND OPERA HOUSE (Charles A. Feibler, manager): Arnold Stock co. 7-12, presenting Guilty Without Crime, The Crystal Cross, and Ten Nights in a Barroom; fair business.——ITEM: Frank G. Baker, of the Grand orchestra, will leave 14 to manage the Electric Park, Oshkosh, Wis., for the Summer.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Al. G. Field's Minstrels 3; excellent business. A Poor Relation 24.

HUNTINGTON.—DAVIS THEATRE (Joseph R. Gallick, manager): Al. G. Field's Minstrels 2; packed house.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): The Three Musketeers 5; large audience; performance fair.——ITEMS: Madisonians to the number of several thousand had the pleasure of seeing Sir Henry Irving, Miss Terry, and their co. who stopped over here on their way to Milwaukee. Miss Terry was presented with a bouquet of flowers and Mr. Irving made a short address in which he thanked the crowd for their enthusiasm.—The Elks held a social session 7. About 250 guests were invited. The entertainment included a banquet, speeches, music, and "stunts" by the following vaudeville artists: H. R. Aldrich, Mrs. Anna Brinn, L. Brant, Vedder Sisters, and Sultana.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): Hennessy Leroyle and his co 2 in Other People's Money to a large and pleased audience. Courtenay-Morgan co. opened for a week 7 in The Witch of Wall Street to S. R. O.; good performance.——ITEM: Just before the curtain went up on Other People's Money Mr. Leroyle received a telegram announcing the death in Boston of Mrs. Sargent, mother of May Sargent, of the co. Mr. Leroyle thought it best not to tell Miss Sargent until after the performance, as there was no way for her to leave for home before that time. When the news was broken to her Miss Sargent went into hysterics and a physician had to be called to treat her.

FOND DU LAC.—NEW CRESCENT OPERA

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THE DRAMATIC MIRROR,
Publication Office, 1432 Broadway, N.Y.

HOUSE (P. B. Haber and H. R. Potter, managers): Hennessy Leroyle in Other People's Money 5; fair house; excellent performance. Davidson Stock co. opened 7 for a week, presenting Zuluna; or, The Sultan's Daughter, to S. R. O. Other plays: Love and Law, All for Gold, Cheek, My Mother-in-Law, The Two Orphans, and An Irish-American. A Contented Woman 15.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): Davidson Stock co. closed a week's engagement here May 5, having presented Cheek, An Irish-American, Love and Law, The Hand of Fate, All for Gold, The Sultan's Daughter, The Two Orphans, and My Mother-in-Law; business good. A Texas Steer 8. Chicago Opera co. 21. Don't Tell My Wife 31.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Pusey and St. John in Who Is Who, pleased a good house 2. A Texas Steer 4; crowded house; good performance. Quo Vadis 9. A Spring Chicken 12. Pudd'nhead Wilson 16. Murray and Mack 22. Have You Seen Smith 26. Mlle. Fifi 30. Other People's Money 14, and Hello, Bill 17, canceled.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager): Other People's Money 3; good performance; fair house. A Texas Steer 8. Belle Archer 12. The Air Ship 14. Murray and Mack 16. Falka (local) 18. Pudd'nhead Wilson 21. West's Minstrels 26.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Who Is Who April 30; good business. A Texas Steer 2 to large and appreciative audience. Willie Collier 11. Hello, Bill 19. Murray and Mack (return) 23. The Nominee 31. Ward and Vokes June 2.

WAUSAU.—GRAND OPERA HOUSE (C. S. Cone, manager): A Texas Steer to large and well pleased audience 7.—COLUMBIA THEATRE (Harry B. Sutherland, manager): Mahara's Minstrels 13.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): The Village Postmaster 3; large house; audience pleased. The Three Musketeers 6 pleased a large house.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): Sun's Minstrels 4; fair house; fair performance. Belle Archer 18. Murray and Mack 30. Old 81 Stebbins 31.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): E. J. Carpenter's Quo Vadis 4; S. R. O.; performance excellent. Mahara's Minstrels 11. William Owen June 29, 30.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Other People's Money 6; crowded house. A Texas Steer 11.

EAU CLAIRE.—GRAND OPERA HOUSE (Moon and Stussy Brothers, managers): A Texas Steer to good business 1. A Rag Baby 10.

GREEN BAY.—THEATRE (J. R. Arthurs, manager): Hennessy Leroyle in Other People's Money 4; fair audience; good performance. A Texas Steer 10.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Quo Vadis 8. Slayton's Jubilee Singers 10. Mahara's Minstrels 14.

OCONTO.—TURNER OPERA HOUSE (Charles Norton, manager): Vernon, hypnotist, 3-5; poor houses.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Mahara's Minstrels 6; good house.

WYOMING.

LARAMIE.—MANAGER OPERA HOUSE (William Marquardt, manager): Nashville Students 5; good co.; light business.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): Nashville Students 7. Louise Brehany Concert co. 11.

CANADA.

WINNIPEG.—THEATRE (C. P. Walker, manager): Pudd'nhead Wilson 4, 5, with Burr McIntosh in title-role, drew large houses. Mrs. Mayo as Rowsy, Nina Morris as Roxey, and W. McKey as sheriff, shared honors with the leader. Willie Collier in Mr. Smooth 7; crowded house; much enjoyed. Helen Redmer and Myrtle May were excellent. Queen Esther 10, 11. West's Minstrels 19. On the Suwanee River 23, 24. Kellar 28. Ward and Vokes 29, 30.—GRAND (W. H. Seach, manager): Wargraph opened for two weeks April 30. Vaudeville specialties by Somers Family, Thomas Martin, and Miss Mackling.—ITEMS: Alex. Scott has resigned as leader of Winnipeg Theatre orchestra. Charles Ward is his successor.—The Victoria hockey team presented Mrs. Edward Mayo with two beautiful bouquets during the Pudd'nhead Wilson co. engagement here as a mark of appreciation of the kindness shown by Mrs. Mayo and her late husband during the week the team were playing in Montreal last February for the American championship. Mrs. Mayo will not take Pudd'nhead Wilson out next season.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Boston Lyric Opera co. in Cavalleria Rusticana and Said Pasha April 23, Mascotte 24, Il Trovatore 25, Maritana 26. The Pretty Persian 27. Martha and Faust 28; excellent performances. West's Minstrels 1 pleased full house.—ALHAMBRA THEATRE (L. H. Lucas, manager): Quo Vadis 7-9.—CITY HALL: Biograph in aid of the Canadian Patriotic Fund, with Owen Smiley and Miss Beverley Robinson 7-10.—SAVOY THEATRE: Vaudeville.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drone, manager): At the White Horse Tavern 7, 8; excellent performances; appreciative audiences. Mrs. Langtry in The Degenerates 10, for the benefit performance of the sufferers of the Ottawa Hull fire.—GRAND OPERA HOUSE (Joseph Frank, local manager): Just Before Dawn 7-9 packed house; liberal applause. Edwin Houghton, of this co., an Ottawa boy, was welcomed by his friends. On the Stroke of Twelve 14-16.

VICTORIA.—THEATRE (Robert Jamieson, manager): West's Minstrels April 30; big house; fine performance. Boston Lyric Opera co. 1-5 in Cavalleria Rusticana, Said Pasha, Il Trovatore, Maritana, La Mascotte, Martha, and Faust.—DRILL HALL: Handel's The Messiah 28-30 by 300 voices and 60 piece orchestra, former under direction of F. Victor Austin, latter under T. R. Smith, in aid of Canadian Patriotic Fund; great success.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Town Topics 1, 2; business light; performances fair. Jere McAuliffe co. in The Man-o'-War's Man, Southern Chimes, and Under Sealed Orders 3-5; good business and performances. Jessie Harcourt co. opened for a week 7 in Love and Law; business good; satisfactory performance. Side Tracked 14-16. Lyceum co. 17-19. W. S. Harkins co. 21-June 2.

MONCTON.—OPERA HOUSE (A. E. Holstead, manager): Valentine Stock co. opened the Summer season with A Parisian Romance 3. The Private Secretary 4, and Ingomar 5 to fair business; co. excellent. Lyceum co. in The Merchant of Venice 8 to $450 house. Side Tracked 17. Jessie Harcourt co. 24-26. Jere McAuliffe co. 28, 29. Paul Cazeneuve 30, 31.

ST. THOMAS.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): El Capitan 3; small audience; excellent production. W. C. Mandeville moved himself a capable comedian.—NEW GRAND OPERA HOUSE (R. A. McVean, manager): Dark.

LINDSAY.—ACADEMY OF MUSIC (Fred Burt, manager): A Tour Around the World 10. White's Faust 11.

BARRIE.—GRAND OPERA HOUSE (Kennedy and Powell, managers): White's Faust 16.—KING'S MUSIC HALL (N. W. E. King, manager): Dark.

LONDON.—OPERA HOUSE (A. E. Foote, manager): On the Stroke of Twelve 17. Clarke and Wood co. 21-26.

BROCKVILLE.—OPERA HOUSE (J. L. Upham, manager): At the White Horse Tavern to a large and pleased audience 9. Season closed.

PETROLEA.—VICTORIA OPERA HOUSE (H. Smiley, manager): Golden Hair and the three Bears (local) 11. White's Faust 19.

BELLEVILLE.—CARMAN OPERA HOUSE (Fred Adams, manager): Paul Cazeneuve 16.

CHATHAM.—GRAND OPERA HOUSE (J. F. Cairns, manager): Dark.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Twentieth Century co. in pantomime 8.

ARENA.

TOPEKA, KAN.—Gentry Brothers' Dog and Pony Show tested the full capacity of the big tent at each performance 4, 5, giving entertainments that tickled the young folks and astonished the elders equally. There are 107 performing dogs, half as many ponies, two elephants, and a large assortment of monkeys. The Gentrys are always welcome here, and can always count on every child in the county going to see them, and bringing their elders along.
THOMAS R. HYATT.

BOSTON, MASS.—Ringling Brothers closed a tremendous week's business 12, playing to the capacity of the tent at every performance. The stormy weather had no effect upon the patronage. Every promise was kept, and the verdict was that the Ringling Circus is even larger than the Barnum show in its palmiest days. The Forepaugh Sells Circus comes 21 for a week.
JAY BENTON.

DAYTON, O.—Wallace's Circus to packed tents 4; performances first-class.

FORT SMITH, ARK.—Cooper's Circus April 28-30 to well filled tents; performances good.

NEW HAVEN, CONN.—At Elm City Park 3 Ringling Brothers' Circus gave the best performance seen here in years; the tents were packed at both performances. Forepaugh and Sells Brothers 19.

PORTSMOUTH, O.—Wallace's Circus 7; big business; excellent performance.

NORTH PLATTE, NEB.—Campbell Brothers' Shows gave good performances 4 to packed tents.

CRESTON, IA.—F. J. Taylor's Circus opened its season here April 30, 1 to capacity; performances first-class.

NEW ALBANY, IND.—Gentry's og and Pony Show 7; large and pleased crowd. Sells and Gray's Circus 15.

WILLIAMSPORT, PA.—Forepaugh and Sells Brothers' Circus 4 to fair business; inclement weather. While the tents were being raised a pole fell, killing a child. The accident was not the fault of the circus people. Wallace's Circus 23.

PARSONS, KAN.—Gentry's Dog and Pony Show 2; good business.

HARTFORD, CONN.—Ringling Brothers' Circus drew over 25,000 people 4. Their show, as usual, was clean and attractive.

MARIETTA, O.—Wallace's Circus 10 in rain; large attendance; superior performance.

SPRINGFIELD, O.—John Robinson's Circus to capacity 4; poor performance. Harris' Nickel Plate Show to capacity 5; satisfactory performance.

MUNCIE, IND.—Wallace's Circus 3 to capacity; good performance.

HARRISBURG, PA.—Welsh Brothers' Circus to large business 3-5.

CHILLICOTHE, O.—Wallace Circus to crowded tents 5; pleasing performance.

KEARNEY, NEB.—Campbell Brothers' Circus 2; good business; performance fair.

PADUCAH, KY.—Buckskin Bill's Wild West Show gave a very creditable exhibition 5 to immense crowds.

GOSHEN, IND.—Hall, Long and Eldon's Circus will open its season here 10-12.

MT. VERNON, O.—John Robinson's Circus 9; satisfactory performances; large crowds.

ARENA NOTES.

The roster of advertising car No. 1, of Ringling Brothers' Circus: A. G. Ringling, manager; J. J. Cook, advertising programme; W. H. Hoskins, boss billposter; Joseph Howard, assistant boss billposter; billposters, E. C. Laird, W. E. Burkart, O. M. Ballard, T. K. Titus, E. F. Rinski, Charles Treager, C. W. West, Robert Frye, J. M. Harrington, F. Le Clair, Orin Stevens, W. McKinny, G. G. Fuller, J. Costello; lithographers, Kurt Elsfeldt, Will J. Ford, C. M. Conner, M. Nagle, Ernest Elsfeldt, W. A. Lee, V. O. Woodward; lithograph boards, C. H. Adkins; programmer, William Laughton.

Emile Girard, who is with Tony Lowande's Circus in Cuba, writes that business has been excellent. The circus has played in forty-four towns and villages, and, although railroad fares are high, the management has cleared a good deal of money. The natives evince great interest in the company, as it is an American one. The average nightly receipts are from $300 to $450. The five months' season was scheduled to close on May 9.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A DAY OF RECKONING (Julia Morrison): New York city May 14-19.
A GRIP OF STEEL (W. J. Fielding, mgr.): Chicago, Ill., May 14-19.
A POOR RELATION (Fred G. Berger, mgr.): Rochester, Pa., May 15, East Liverpool, O., 16, Steubenville 17, Bellaire 18, Wheeling, W. Va., 19, Marietta, O., 21, Parkersburg, W. Va., 22, Staunton, Va., 25, Charlottesville 26.
A RUNAWAY GIRL: New York city April 23-May 19.
A TEXAS STEER: Waukesha, Wis., May 15, Janesville 16, Streator, Ill., 17, Ottawa 18, Aurora 19, South Chicago 20.
A WHITE ELEPHANT: Sutton, Neb., May 15, Edgar 16, Fairfield 17.
ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—indefinite.
ANDERSON THEATRE (Ed Anderson, mgr.): Laconia, N. H., May 14-19, Lynn, Mass., 21-26.
ARNOLD STOCK (J. F. Arnold, mgr.): Fairmount, W. Va., May 14-19, Cumberland, Md., 21-26, Hagerstown 28-June 2.
AT THE WHITE HORSE TAVERN (Frank M. Norcross, mgr.): Watertown, N. Y., May 15, Rome 16, Auburn 17, Geneva 18, Ithaca 19.
AUBREY DRAMATIC STOCK (Mittenthal Brothers, mgrs.): Chicago, Ill., May 13—indefinite.
BALDWIN-MELVILLE STOCK (Walter S. Baldwin, mgr.): New Orleans, La.—indefinite.
BEESON AND DALY'S (No. 1): Castle Dale, Utah, May 14-19.
BINGHAM, RALPH: Mayfield, Ky., May 15, Cadiz 16, Providence 17, Hawesville 18, Brandenburg 19, Irvington 21, Hardenburg 22, Boston 23, Lebanon 24, Nicholasville 25, Harrodsburg 26, Salvisa 28, Carrollton 29, Millersburg 30, La Grange 31.
BLAIR, EUGENIE (Henri Gressitt, mgr.): Cleveland, O., April 16—indefinite.
BROADWAY TO TOKIO (Sire Bros., mgrs.): Boston, Mass., May 7-26.
CARROLL COMEDY: Thomas, W. Va., May 14-19, Grafton 28-June 2.
CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston, Mass.—indefinite.
CAZENEUVE, PAUL: Belleville, Can., May 16.
CHAPMAN-WARREN (Earl F. Adams): Waycross, Ga., May 14-16, Fitzgerald 17-19, Tipton 21-23.
CHASE-LISTER THEATRE: Cedar Rapids, Ia., May 7-19.
CLARKE, CRESTON (H. W. Storm, mgr.): Philadelphia, Pa., April 16-May 26.
CLARKE AND WOOD: Battle Creek, Mich., May 14-19, Flint 21-26.
CLEMONS-JACKSON: San Antonio, Tex., May 15-17.
COLLIER, WILLIE: Chicago, Ill., May 14-19.
COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Oct. 9—indefinite.
COOK-CHURCH STOCK (H. W. Taylor, mgr.): Newburg, N. Y., May 14-19.
COOK'S DRAMATIC: Paterson, N. J., May 14-16.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Denver, Col., May 13—indefinite.
DALRYMPLE COMEDY: Monmouth, Ill., May 14-19, Ft. Madison, Ia., 21-26.
DE TOURNEY, MADAME (S. T. Ferry, prop.): Kansas City, Mo., May 14-19, Lead, S. D., 26-28, Deadwood 29, 30.
DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 25—indefinite.
DREW, JOHN (Charles Frohman, mgr.): Denver, Col., May 14-19.
EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 25—indefinite.
ERWOOD STOCK: Caldwell, O., May 14-19, New Philadelphia 21-26.
EWING-TAYLOR: Sedalia, Mo., May 14-19, Louisiana 21-26, Keokuk, Ia., 28—indefinite.
FAUST (Porter J. White): Collingwood, Can., May 15, Barrie 16, Owen Sound 17, Goodrich 18, Petrolea 19, Detroit, Mich., 20.
FERRIS COMEDIANS (Dick Ferris, mgr.): Rockford, Ill., May 14-19, Madison, Wis., 21-26, Oshkosh 28-June 3.
FOGG'S FERRY (C. E. Callahan, mgr.): Detroit, Mich., May 14-19.
FOREPAUGH STOCK: Philadelphia, Pa., Sept. 4—indefinite.
FRAWLEY STOCK: Los Angeles, Cal., April 16-May 19.
GILMORE, BARNEY (Kidnapped in New York): St. Paul, Minn., May 14-19, Minneapolis 21-26.
GILLETTE, WM. (Chas. Frohman, mgr.): New York city Nov. 6—indefinite.
GOODWIN, NAT C. (George J. Appleton, mgr.): Kansas City, Mo., May 14, 15, St. Joseph 16, Lincoln, Neb., 17, Omaha 18, 19, Denver, Col., 21-24, Salt Lake U., 26, San Francisco, Cal., 28-June 9.
HACKETT, JAMES K. (Daniel Frohman, mgr.): New York city March 6—indefinite.
HARCOURT, JESSIE (Chas. K. Harris, mgr.): Halifax, N. S., May 14-19.
HARRIGAN, EDWARD (A. G. Delamater, mgr.): Worcester, Mass., May 14-19.
HAVE YOU SEEN SMITH (Thos. H. Davis, mgr.): Miles City, Mont., May 15, Glendive 16, Dickinson, N. D., 17, Bismarck 18, Fargo 19, Wahpeton 21, Fergus Falls, Minn., 22, St. Cloud 23.
HER MAJESTY (W. A. Brady, mgr.): Atlantic City, N. J., May 15, 16, Paterson 17-19.
HOLDEN STOCK: Toledo, O., April 23—indefinite.
HOPKINS STOCK (J. S. Hopkins, mgr.): Memphis, Tenn., Sept. 4—indefinite.
HUMPTY DUMPTY (James B. Nixon, mgr.): Newark, O., May 15, Marion 16, St. Marys 17, Muncie, Ind., 18, Anderson 19.
IN PARADISE: Geneva, N. Y., May 16.
IRVING, HENRY: Harlem, N. Y., May 14-19.
IRWIN, MAY (J. B. Sire, mgr.): Detroit, Mich., May 14-16, Cleveland, O., 17-19.
JUST BEFORE DAWN (Lincoln J. Carter, prop.): Montreal, Can., May 14-19.
KEYSTONE DRAMATIC: Scranton, Pa., May 14-19.
KLARK-SOVILLE (Nep Sowville, mgr.): Warsaw, N. Y., May 14-19, Leroy 21-26.
LANGTRY, MRS. (Chas. Frohman, mgr.): Toronto, Can., May 14, 15, Montreal 17-19.
LEYBURN'S BON TON (Frank B. Shalters, mgr.): Erie, Pa., May 14-19.
LYCEUM CO. (Shipman): St. John, N. B., May 16-18.
LYONS, LILLIAN, STOCK: Albion, Mich., May 14-19.
MACAULEY-PATTON: Williamsport, Pa., May 14-19.
MACK, ANDREW: Providence, R. I., May 14-16.
MACK-FENTON STOCK (Wilbur Mack, mgr.): Brantford, Ont., May 14-June 2.
MAKE WAY FOR THE LADIES: Boston, Mass., April 23—indefinite.
MAM'SELLE 'AWKINS (Alfred E. Aarons, mgr.): Philadelphia, Pa., April 23—indefinite.
MANTELL, ROBERT B. (M. W. Hanley, mgr.): Jersey City, N. J., May 14-19.
MAXAM AND SIGHTS: Glenwood, Minn., May 14-19.
MAXWELL STOCK (A. A. Mudge, mgr.): South Bend, Ind., May 14-16.
MISS HOBBS (Chas. Frohman, mgr.): Trenton, N. J., May 17.
MOHAWK, GO-WON-GO: Buffalo, N. Y., May 14-19.
MONROE, GEO. W. (Frank E. Baker, mgr.): Minneapolis, Minn., May 14-19.
MULLOON'S PICNIC (Yank Newell and George H. Adams): Detroit, Mich., May 20-26.
MURRAY AND MACK (Joe W. Spears, mgr.): Escanaba, Mich., May 15, Marinette, Wis., 16, Marquette, Mich., 17, Ishpeming 18, Houghton 19, Calumet 21, Ashland, Wis., 22, W. Superior 23, Duluth, Minn., 24, Eau Claire, Wis., 25, Wausau 26.
NEILL STOCK: San Francisco, Cal., April 23—indefinite.
NETHERSOLE, OLGA (Marcus Mayer, mgr.): New York city April 9-May 26.
OLD SI STEBBINS (Wallace and Gilmore, mgrs.): Cleveland, O., May 14-19.
ON THE STROKE OF TWELVE: Ottawa, Ont., May 14-16, London 17, Hamilton 18, 19.
O'HOOLIGAN'S WEDDING (Geo. Dupree, mgr.): Moosup, Conn., May 15, Jewett City 16, Willimantic 17, Middletown 18, Bristol 19.
O'NEILL, JAS. (Liebler and Co., mgrs.): Poughkeepsie, N. Y., May 16.
ON THE SUWANEE RIVER: Butte, Mont., May 13-15, Great Falls 1, Helena 17, Livingston 18, Billings 19, Jamestown, N. D., 21, Fargo 22, Winnipeg, Man., 23, 24, Grand Forks, N. D., 25, St. Cloud, Minn. 26.
OUR NEW MINISTER Boston, Mass., May 14-26.
PARK STOCK: Scottdale, Pa., May 14-19.
PAYTON, CORSE, COMEDY: Newark, N. J., May 7-26.
PEOPLE'S PLAYERS (A. J. Wood, mgr.): Shell Lake, Wis., May 14-19.
PIKE THEATRE CO. (D. H. Hunt, mgr.): Cincinnati, O.—indefinite.
PUDD'NHEAD WILSON: W. Superior, Wis., May 15.
QUO VADIS (D. H. Hunt, mgr.): Toledo, O., May 14-19, Buffalo 21-26.
QUO VADIS (F. C. Whitney, mgr.): New York city, April 9—indefinite.
REAPING THE WHIRLWIND (J. M. Cooke and W. P. Cullen, mgrs.): Paterson, N. J., May 14-16, Bridgeport, Conn., 17-19, New York city 21-26.
REDMOND CO., NO. 1: Des Moines, Ia., May 14-19.
REDMOND CO., NO. 2: Cedar Rapids, Ia., May 14-19.
REHAN, ADA: Grand Rapids, Mich., May 15, Bay City 16, East Saginaw 17, Detroit 18, 19.
ROBER, KATHERINE: Brockton, Mass., May 14-19, Portland, Me., 21-June 2.
ROGERS BROS.: Boston, Mass., May 14-26.
RUSSELL, DUNBAR AND JAMES: Lykens, Pa., May 14-19.
SAPHO (Wm. A. Brady's): Manchester, N. H., May 15.
SAPHO (Denver Lyceum Stock co.): Kansas City, Mo., May 14—indefinite.
SHEARER, TOMMY: Freehold, N. J., May 14-19.
SHIRLEY, JESSIE: San Jose, Cal., May 14-19, Santa Cruz 21-26.
SHORE ACRES (William B. Gross, mgr.): Putnam, Conn., May 15, Southbridge, Mass., 16, Fitchburg 17, Gardner 18, Worcester 19.
SIDE TRACKED: St. John's, N. B., May 14-16, Moncton 17, Amherst, N. S., 18, Truro 19, Halifax 21-24.
SOTHERN, E. H. (Daniel Frohman, mgr.): Washington, D. C., May 14-19, New Haven, Conn., 21.
SPOONER DRAMATIC: Portsmouth, Va., May 14-19, Suffolk 21-26, Fredericksburg 28-June 2.
SPOONERS, THE, CECIL AND EDNA MAY: Hartford, Conn., May 14-19.
THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis.—indefinite.
THE BELLE OF NEW YORK (George W. Lederer, mgr.): Montreal, Can., May 14-19.
THE CHRISTIAN (Effie Elisler): Ithaca, N. Y., May 15, Auburn 16, Utica 17, Schenectady 18, Troy 19.
THE CITY OF NEW YORK: Brooklyn, N. Y., May 14-19.
THE DAIRY FARM (J. H. Wallick, mgr.): Chicago, Ill., May 13—indefinite.
THE GEMS (Mayo and Champlin: Geo. Wood, mgr.): Morristown, N. J., May 14-19, Red Bank 21-26.
THE GIRL FROM CHILI (Western): Winslow, Ariz., May 15, Flagstaff 16, Williams 17, Phoenix 19, Prescott 20, 21, Jerome 22, San Bernardino, Cal., 24, Santa Ana 25, San Diego 26, Los Angeles 28-June 2.
THE GREAT RUBY: New York city March 19—indefinite.
THE OLD HOMESTEAD (Frank Thompson and W. J. Kilpatrick, mgrs.): Oswego, N. Y., May 15, Syracuse 16, Cohoes 17, Albany 18, Poughkeepsie 19.
THE QUEEN OF CHINATOWN: Paterson, N. J., May 17-19.
THE QUEEN OF THE RANCH: Baltimore, Md., May 14-19.
THE RISING GENERATION: New Haven, Conn., May 14-16.
THE SPAN OF LIFE: Pittsburg, Pa., May 14-19.
THE VILLAGE POSTMASTER (J. Wesley Rosenquest, mgr.): Mansfield, O., May 15, Akron 16, Youngstown 17, Johnstown, Pa., 18, Altoona 19.
UNCLE TOM'S CABIN (George W. Fursman, mgr.): New York city May 14-19.
UNCLE TOM'S CABIN (Al. W. Martin): Milwaukee, Wis., May 14-19, St. Paul, Minn., 21-26, Minneapolis 28-June 2.
VALENTINE STOCK: Minneapolis, Minn., May 14—indefinite.
VINCENT STOCK: Council Bluffs, Ia., May 14-19.
WARD AND VOKES (F. W. Stair, mgr.): Seattle, Wash., May 13-15, Spokane 17, Anaconda, Mont., 19, Butte 20-22, Great Falls 23, Fargo, N. D., 28, Winnipeg, Man., 29, 30, Grand Forks, N. D., June 3.
WARNER COMEDY (Ben R. Warner, mgr.): Lemars, Ia., May 14-19, Ft. Dodge 21-26.
WHEELS WITHIN WHEELS: Boston, Mass., May 14-19.
WHO IS WHO (F. W. Stair, mgr.): Grand Rapids, Mich., May 13-16.
WHYTAL, RUSS (For Fair Virginia): Chicago, Ill., May 6-19, Milwaukee, Wis., 20-26, St. Paul, Minn., 28-June 2.
WIEDEMANN'S BIG SHOW: Lexington, Ky., May 14-19.
WILLIAMS' COMEDY: Rome, Ga., April 30—indefinite.
WOMAN AND WINE (Brady and Ziegfield, mgrs.): New York city April 2—indefinite.
YON YONSON (Thall and Kennedy, mgrs.): New Haven, Conn., May 17-19.
YOUNG, JAMES (Lord Byron): Baltimore, Md., May 14-21.

OPERA AND EXTRAVAGANZA.

BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Washington, D. C., May 14-19, Baltimore, Md., 21-26.
BOSTONIANS: New York city May 7-19.
BOSTON LYRIC OPERA CO.: Walla Walla, Wash., May 17, Spokane 18, 19, Wallace, Id., 21, Missoula, Mont., 22, Butte 23-26.
CASTLE SQUARE OPERA (Henry W. Savage, prop.): New York city Oct. 2-May 26.
CASTLE SQUARE OPERA (Henry W. Savage, prop.): Brooklyn, N. Y., May 7—indefinite.
DANIELS, FRANK (Kirke La Shelle, mgr.): New Britain, Conn., May 15, Holyoke, Mass., 16, Meriden, Conn., 17, Middletown 18, Bridgeport 19.
DESHON OPERA: Lebanon, Pa., May 14-19, Harrisburg 21-26.
LOUISE BREHANY OPERA: Collins Col., May 15, Central City 16, McCook, Neb., 18, Grand Island 19.
MISS NEW YORK, JR.: Philadelphia, Pa., May 14-19.
MOROSCO OPERA: Los Angeles, Cal., April 23—indefinite.
NEW YORK IDEAL OPERA: Rochester, N. Y., April 16-May 11, Milwaukee, Wis., 13—indefinite.
OLYMPIA OPERA: New Orleans, La., April 23—indefinite.
PACKARD, DAN: Louisville, Ky., May 7—indefinite.
ROBINSON COMIC OPERA (Frank V. French, mgr.): New Bedford, Mass., May 21-26, Brockton 30-June 2.
STRAKOSCH OPERA: Rochester, N. Y., May 16-19.
THE BEGGAR PRINCE: Chicago, Ill., May 14-19.
THE CASINO GIRL (George W. Lederer, mgr.): New York city March 19—indefinite.
THE EVIL EYE (Sidney R. Ellis, mgr.): San Francisco Cal., May 7-19.
THE LADY SLAVEY: Boston, Mass., April 23—indefinite.
THE TELEPHONE GIRL: New Haven, Conn., May 19, Philadelphia, Pa., 21-26.
THREE LITTLE LAMBS: Philadelphia, Pa., May 7-19.
WILBUR OPERA: Newark, N. J., April 16-June 2.
WILSON, FRANCIS: Hartford, Conn., May 15, Washington, D. C., 21-26.

VARIETY.

AMERICAN BURLESQUERS (W. B. Watson, mgr.): Chicago, Ill., May 7-21.
AMERICAN MUTOGRAPH (John H. Garrison, mgr.): Toronto, Can., Jan. 29—indefinite.
BIG SENSATION: New York city May 14-19.
BOHEMIAN BURLESQUERS: Baltimore, Md., May 14-19.
BOWERY BURLESQUERS (Hurtig and Seamon, mgrs.): Anderson, Ind., May 17.
BRUNS AND NINA: Des Moines, Ia., May 14-19, Dubuque 21-26, La Crosse, Wis., 28-June 2.
CRACKER JACKS (Robert Manchester, mgr.): New York city May 14-19.
GAY NEW YORK BURLESQUERS: Newark, N. J., May 14-19.
INDIAN MAIDENS: Paterson, N. J., May 14-19.
JACK, SAM T.: Newark, N. J., May 14-19.
LITTLE EGYPT BURLESQUERS: Milwaukee, Wis., May 14-19.
LONDON BELLES (Rose Sydell): Washington, D. C., May 14-19, Baltimore, Md., 21-26.
MAXWELL STOCK: Hammond, Ind., May 13-19.
MERRY MAIDENS: Cleveland, O., May 14-19.
MONTE CARLO GIRLS: Philadelphia, Pa., May 14-19.
REEVES, AL.: Brooklyn, N. Y., May 14-19.
UTOPIANS (T. W. Dinkins, mgr.): Philadelphia, Pa., May 14-19.
VICTORIA BURLESQUERS: St. Louis, Mo., May 14-19.
WEBER AND FIELDS' STOCK: Baltimore, Md., May 14, 15, Washington, D. C., 16, Buffalo, N. Y., 17, Toledo, O., 18, Indianapolis, Ind., 19, Cincinnati, O., 20, Chicago, Ill., 21-26, Syracuse, N. Y., 28, Boston, Mass., 29-June 2.
WINE, WOMAN AND SONG: New York city May 14-19.

MINSTRELS.

BARLOW BROS.: Whatcom, Wash., May 17, New Westminster 18, Vancouver, B. C., 17, Nanaimo 18, Victoria 19.
FIELDS, AL. G.: Utica, O., May 15, Sandusky 16.
GORTON'S: Kane, Pa., May 15, Wellsville, N. Y., 18.
HENRY'S, HI: Galesburg, Ill., May 15, Burlington, Ia., 16.
SUN'S, GUS: Rochester, Ind., May 15, Peru 16, Ft. Wayne 17, Auburn 18, Waterloo 19.
VOGEL AND DEMING'S (John W. Vogel, mgr.): Clinton, Ia., May 15, Sterling, Ill., 16, Dixon 17, La Salle 18, Niles, Mich., 19, Decatur 21.
WEST'S, WM. H.: Billings, Mont., May 15, Fargo, N. D., 17, Grand Forks 18, Winnipeg, Man., 19, Duluth, Minn., 21, Calumet, Mich., 22, Marquette 24, Sault Ste. Marie 25.

MISCELLANEOUS.

BROWNIES IN FAIRYLAND (Palmer Cox: S. H. Friedlander, mgr.): Oakland, Cal., May 15, 16, Fresno 17-18, Los Angeles 21-26.
BUFFALO BILL.: Philadelphia, Pa., May 14-19.
CANADIAN JUBILEE SINGERS: Mt. Pleasant, Ia., May 15, Ottumwa 16, Oskaloosa 17.
CARRINGTON GREATER AMERICAN: Durango, Col., May 15, 16, Alamosa 18, Creede 19, Del Norte 21, Monte Vista 22, Florence 24, Victor 25, 26.
EDNA AND WOOD: En route through Chili, S. A.
FLINTS, THE: Joplin, Mo., May 14-21, Davenport, Ia., 27-28.
GRAHAM'S SPECIALTY: Jersey City May 14-19.
KELLAR: Pittsburg, Pa., May 14-19.
KNOWLES, THE (Hypnotists): Belmond, Ia., May 14-16, Butte 17-19, Mason City 21-26, Mankato, Minn., 28-June 2.
KONORAH (Max and William Berol, mgrs.): En route through Japan and China.
SEVENGALA (Walter C. Mack, mgr.): Bowling Green, O., May 14-19, Lansing, Mich., 21-26, Ypsilanti 28-June 2.
SMITH, G. PAUL (Col. G. E. Dunbar, mgr.): Deansboro, N. Y., May 21, 22, Madison 23, Oriskany 24, Stittsville 25, 26, Holland Patent 28, 29, Trenton June 1, 2.
SOUSA'S BAND: Paris Exposition May 5-15, Brussels 16-17, Liege 18, Berlin 20-27, Hamburg 28-June 4.
THE SHERRYS: Arkansas City, Kan., May 16.

CIRCUSES.

BARNUM AND BAILEY: Hamburg, Germany, April 23—indefinite.
COLORADO, FRANK: Hammond, Ind., May 15, Putnamville 16, Quincy 17, Gosport 18, Stinesville 19, Spencer 20.
DAVIS, ED. F.: Adrian, Mich., May 14.
FOREPAUGH AND SELLS BROS.: Boston, Mass., May 21-26, Brockton 28, New Bedford 29, Fall River 30, Newport, R. I., 31, Lowell, Mass., June 1, Salem 2, Schenectady, N. Y., 11.
HARRIS' NICKEL PLATE: Staunton, Va., May 15.
McDONALD'S, WALTER J.: Lawrence, Neb., May 15, Nelson 16, Edgar 17, Clay Center 18, Howard 19.
MERCHANT'S AMERICAN RAILROAD SHOW: Cambridge Springs, Pa., May 15, Meadville 16, 17, Franklin 18, 19, Oil City 21, 22, Titusville 23, 24, Warren 25, 26.
MIKEL'S, NAY, CARNIVAL: Culver, Ind., May 15, 16.
REED'S EUROPEAN: Walesborough, Ind., May 15, Jonesville 16, Waymansville 17, Freetown 18, Kurtz 19.
RINGLING'S: Gloucester, Mass., May 15, Salem 16, Haverhill 17, Manchester, N. H., 18, Lowell 19, Worcester 21, Buffalo, N. Y., 28.
WALLACE'S: Youngstown, O., May 15, Schenectady, N. Y., 28.
WELSH BROS.': Allentown, Pa., May 15, 16, South Bethlehem 17, Easton 18, 19.

(Received too late for Classification.)

BOHEMIAN BURLESQUERS: Baltimore, Md., May 14-19, Washington, D. C., 21-26.
CRAWFORD, ROY, STOCK: Albuquerque, N. M., May 17-19, El Paso, Tex., 21-June 2.
CRITERION STOCK (S. H. Maguire, mgr.): Buffalo, N. Y., May 21—indefinite.
FANE-FARRELL CO. (H. H. Shackelton): Merrill, Wis., May 20-26, Wausau 28-June 2.
HOWARD-DORSET: Joliet, Ill., May 14-19, Michigan City, Ind., 21-26.
NEVADA, EMMA: Columbus, O., May 15, Cleveland 17.
NEW CENTURY STOCK: Newark, N. J., May 14—indefinite.

CORRESPONDENCE.

(Received too late for classification.)

COLORADO.

MANCOS.—OPERA HOUSE (H. M. Davis, manager): Bradick's Black Crook, Jr., 13.

ILLINOIS.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Howard-Dorset co. did a good week's business April

ABANDONED.

A THIRD SUIT DISCONTINUED.

Another Action Instituted by the Theatrical Trust Withdrawn—Complaint and Answer

On April 5 the third of the cases instituted by the Theatrical Trust in relation to THE MIRROR was discontinued on motion of the plaintiffs. The complaint and answer in the suit follow:

The Complaint.

SUPREME COURT.—COUNTY OF NEW YORK.

Al. Hayman, Charles Frohman, Samuel F. Nirdlinger, J. Fred Zimmerman, Marc Klaw and Abraham L. Erlanger, plaintiffs, against Henry Dexter, as President of the American News Company, an unincorporated association, defendant.

The plaintiffs, for their complaint against the defendant, respectfully show to the Court, and allege as follows:

I.—That at all the times hereinafter mentioned the American News Company was and still is an unincorporated association, consisting of seven or more persons, doing business in the City of New York, and the defendant was and is the president of said association.

II.—That at all the times hereinafter mentioned, said association, the American News Company, was engaged in the business of publishing, distributing, circulating and giving out newspapers, periodicals, journals and printed matter, and among others a certain paper known as THE NEW YORK DRAMATIC MIRROR, which said paper was published, circulated and given out throughout the United States of America, and especially among persons engaged or interested in the theatrical business or profession.

III.—That at all the times hereinafter mentioned the plaintiffs were and still are engaged in the business and profession of theatrical managers.

IV.—That heretofore and on or about the 31st day of August, 1896, the above-named plaintiffs, being at the time interested in or owning or holding leases of various theatres and places of amusement in the United States, or being in receipt of sundry proceeds from divers theatres, entered into an agreement, whereby the said plaintiffs became copartners in the business and profession of theatrical managers, and the plaintiffs ever since have been and now are copartners in said business and profession.

V.—That shortly after the formation of the said partnership between the plaintiffs, certain persons denominated and styled these plaintiffs, as copartners aforesaid, the Theatrical Trust, and ever since and at all the times hereinafter mentioned the term the "Theatrical Trust" has throughout the theatrical profession and among all persons engaged or interested in the theatrical business and generally by the public and by all persons been understood to mean and designate and to all persons do mean and designate the plaintiffs as copartners aforesaid.

VI.—That heretofore and on or about the 30th day of October, 1897, the said association, The American News Company, maliciously intending to injure the plaintiffs in their good name, fame and reputation, published and circulated of and concerning the plaintiffs, and of and concerning the plaintiffs in their business, vocation and profession aforesaid, in the said certain paper known as THE NEW YORK DRAMATIC MIRROR, a certain false, defamatory, scandalous and malicious libel, in a certain part of which said libel there were and are contained the words of the tenor following, that is to say:

"PUBLICITY.

"THE MIRROR this week adds another chapter of journalistic comment to the chapters that have before been published in these columns on the so-called Theatrical Trust (meaning the plaintiffs).

"Publicity is the salt that will save the theatre of this country from putrefaction. THE MIRROR long ago sounded an alarm against the hand of adventurers (meaning plaintiffs), who imagined that they could manipulate the amusement business for their sole gain, and the alarm has been heard.

"Reputable and influential newspapers in various cities now see the danger of utter demoralization that threatens the theatre through the associative schemes, marked by clannish greed and selfishness, of certain persons who compose the so-called Theatrical Trust (meaning the plaintiffs), and those newspapers, as conservators of a great institution in which all the people are concerned, are coming forward in defense of the best interests of the stage as against the mercenaries who threaten its welfare."

And in a certain other part of which said libel there were and are contained the words of the tenor following, that is to say:

"The newspapers of the country are becoming alive to the Trust's (meaning plaintiffs') system of double dealing, of false pretenses, and of misrepresentation, and to the efforts of the Trust (meaning the plaintiffs) to foist upon the public, in place of what the public desires, the organizations of individual members of the Trust (meaning the plaintiffs), who, not satisfied with the business of fishing, also wish to cut bait," the said association, The American News Company, thereby meaning and it being thereby meant that the plaintiffs had banded together to manipulate and influence the theatrical business artfully and deceptively, and by questionable, wrongful and improper expedients, and that the plaintiffs were influenced in their said business and profession solely by greedy, venal and unworthy motives, and that the influence of the plaintiffs in their said business or profession threatened to demoralize the said business and profession, and the said association, The American News Company, further meaning thereby and it being thereby meant that the plaintiffs in the pursuit or practice of their said business or profession were accustomed to and did habitually practice double dealing, trickery and knavery, were accustomed to and did habitually make false, misleading and fraudulent pretenses, and false, misleading and fraudulent representations, and obtained advantage by means of such false representations made with knowledge of their falsity.

VII.—That by reason of the premises the plaintiffs were injured in their good name, fame and reputation, and were otherwise damaged all in the sum of fifty thousand dollars, in which sum the members of said association, The American News Company, are jointly and severally liable to these plaintiffs.

Wherefore, plaintiffs demand judgment against the defendant for the sum of fifty thousand dollars, together with the costs and disbursements of this action.

LEVENTRITT AND NATHAN,
Plaintiffs' Attorneys,
Office and Post Office address,
320 Broadway, New York City.

The Answer.

SUPREME COURT.—COUNTY OF NEW YORK.

Al. Hayman, Charles Frohman, Samuel F. Nirdlinger, J. Fred. Zimmerman, Marc Klaw and Abraham L. Erlanger, plaintiffs, against Henry Dexter, as President of The American News Company, defendant.

The defendant, in answer to the complaint of the plaintiff, herein states and alleges:

First: The defendant denies all and each and every allegation and statement in said complaint contained.

Second: And for a further and separate answer and defense to said complaint, and in mitigation of any damages plaintiff may be entitled to recover herein, the said defendant alleges that on the 30th day of October, 1897, and for many years prior thereto, the said The American News Company in the complaint mentioned was and still is a wholesale news dealer, and was and ever since that time has been engaged in the business of receiving newspapers from the publishers thereof, and immediately on their reception delivering the same to dealers in newspapers: that for many years last past the said The American News Company has so received and delivered each day large editions of many different daily newspapers, aggregating many thousands of copies daily, and has so received and delivered each week between two and three hundred different weekly newspapers, aggregating several hundred thousand copies weekly, and has also regularly so received and delivered many other semi-weekly, semi-monthly and monthly publications, aggregating millions of copies per annum.

That owing to the vast number of said daily and weekly newspapers and other publications so received and delivered by said The American News Company, and to the necessity which exists for so delivering the same to said dealers at the earliest possible moment after the reception of the same by said The American News Company from the respective publishers thereof, it has always been and is impossible for said The American News Company, before such delivery, to ascertain the contents of said newspapers and publications, or to investigate as to the truthfulness of any article they may contain; and that such examination and investigation, if made, and the consequent delay in the delivery of said newspapers and publications to said dealers would cause great inconvenience and loss to the public; and would seriously interfere with trade and commerce, and would be against public policy; and that such newspapers and other publications are always necessarily so delivered by said The American News Company without any knowledge as to their contents.

That among the said newspapers so received and delivered to dealers each week by said The American News Company in the ordinary course of their said business, with the utmost practicable despatch after the reception of the same, and without prior knowledge of the contents of the same, are all copies of the newspaper mentioned in the said complaint known as THE NEW YORK DRAMATIC MIRROR, which came to defendant, including all copies of the issue thereof of the 30th day of October, 1897, which came into the possession of the said American News Company (if any).

That neither the defendant nor the said The American News Company is, or has at any time been, the editor, owner, publisher or proprietor in whole or in part of said paper, THE NEW YORK DRAMATIC MIRROR, nor in any manner interested therein, except as above set forth, and has not now nor at any time has had, any control over its columns; that neither the defendant nor said The American News Company wrote or caused or procured to be written the said article set forth in said complaint, or caused or procured the insertion of said article in said THE NEW YORK DRAMATIC MIRROR, or knew or suspected that said article was to be so inserted, or was contained therein at the time that said The American News Company so delivered as aforesaid to said dealers the copies (if any) of said THE NEW YORK DRAMATIC MIRROR of the issue of October 30, 1897.

That the said defendant denies that the said defendant or said The American News Company has ever, at any time, held express malice toward plaintiffs, or has done any malicious act to or concerning them or either of them, and avers that neither the said defendant nor The American News Company at any time bore any actual malice to the plaintiffs or either of them, or did any malicious act to or concerning them or either of them.

Third: And this defendant further answering, for a partial defense to the said complaint in mitigation of any damages plaintiff may be entitled to recover herein, states and alleges, on information and belief:

That the matters and things complained of in said complaint as having been contained in THE NEW YORK DRAMATIC MIRROR were published in good faith and as part of the news of the day, and as comments on current news and without malice and in the belief that the same were true.

E. A. CARLEY,
Defendant's Attorney,
51 Liberty Street, New York City.

LETTERS TO THE EDITOR.

Æsopus Responds.

HARRISBURG, PA., May 10, 1900.

To the Editor of the Dramatic Mirror:

SIR.—As it is not customary for a newspaper to comment on acting and theatrical productions outside of its critical columns, I fail to see where I am illogical in questioning the value of "hints" given to actors by a newspaper that employs no regular critic, even if that paper is as influential as the New York *Herald* avowedly is. The ability to criticize does not come by intuition, but by the knowledge of peculiar facts or laws, derived from observation, as well as a familiarity with the inner life and essence of the art criticized. How can a man who is not a professional critic possess these accomplishments? and if he does not possess them, of what value are his criticisms?

The *Citizen* man says: "If it be really true that actors receive suggestions from newspapers, then it would still be true, though every actor on the stage choose to deny it." If actors choose to deny receiving suggestions from newspapers, how can it be proved really true that they do receive them? Pretty queer logic this from a dramatic editor. Logic is the art which teaches the right use of reason. If the Columbus editor knows no more of dramatic art than he does of the art of reasoning I fear I would not be benefited any more by his suggestions than I would be by those of the hint-dropper of the *Herald*.

Now, as I am in a critical mood, I would like to ask Mr. Frankenberg what he means when he says that "A torch can enkindle a town, and because that torch is in the hands of an irresponsible person it is none the less formidable." I would construe this to mean that, no matter how incompetent the critic may be, he is still formidable, because he has it in his power to inflict injury on the actor by dealing unjustly with his performances. Truly this is another valuable "hint" for which actors should be thankful. Why is it unfair to expect executive ability in the men who choose to criticize us when it is windily asserted that "If the truth were known, actors would gladly confess that the best hints they have ever received have been from the press?" What value has a hint if the hinter knows nothing about the art he hints about? And how can any newspaper man give profitable suggestions to an actor about an art whose philosophy and technique he is ignorant of? Newspaper men may, and do, write gracefully and sometimes entertainingly on the general result of a dramatic performance, but that is vastly different from instructing an actor how he should play a part. Hints they can give, of course; so can a supernumerary, so can a butcher, and baker, or a needlewoman; but it is for the actor to judge if they are of any value, not for their bestowers to assume they are.

Again: "Reviewers are not concerned with the means by which a player reaches an acceptable interpretation of a part. It is for them to take a character as it is depicted upon the stage and, mensuring it by their own knowledge of life and art, classify it." Now I should think that the means by which a player reaches an acceptable interpretation of a part is the very thing that would concern a reviewer, else how is he to tell whether the player is artistic or inartistic? On the stage we judge a man more by details than we do by general results; a general result may mean a clap-trap speech, a strong situation, or a piece of acceptable buffoonery: it is only by delicate and unexaggerated detail that the artist can reveal himself. Mr. Frankenberg also says that if an actor has the courage of his convictions he can avail himself of the two-weeks' notice clause in his contract and resign his engagement rather than play a part contrary to his wishes. So he can, but he won't do it, and he would be a fool if he did, as would be a reporter should he resign because a story of his was cut down from a column to a stickful by the city editor.

I am told that it is unjust to accuse a critic of ignorance or insincerity without proof. I don't accuse them of either, but I do say that when they write of some vulgar trash their tone is often much more indulgent than when writing of some serious effort, and that they almost invariably confound the buffoon with the comedian, and that turbulent hysteria is too often written of as strong emotional acting. The fact is, the only useful suggestions to actors I have ever seen in print are contained in Hamlet's advice to the players. And why are they useful? Because Shakespeare was a thorough stage-manager as well as an actor and a poet. Here we have the kernel without any husk to mar our easy comprehension of what is meant. This speech is an epitome of stage direction, and the actor who can fully utilize the advice it contains has made long, long strides toward mastering his profession.

By the way, I would like to ask the dramatic editor of the Columbus *Citizen* why is my *nom de plume* fable-like? Æsopus, the fabulist, was not a fable: he was a writer of fables. However, I was not thinking of the Greek when I wrote my letter to THE MIRROR. I had in mind Claudius Æsopus, who flourished in Rome about the time of Augustus Cæsar. He was the greatest tragedian of his time, the friend of Cicero and Roscius, and I wonder how this fact could be unknown to the dramatic editor of a Columbus newspaper.

The trials and tribulations of an actor on the road are numberless, what with early jumps, bad hotels and much worse dressing rooms in theatres. He is sorely tried by many things as well as by critics: he is called to play before all kinds and classes of people, and as my friend, Clement Scott, would say, "*Ne Jupiter quidem omnibus placet.*" I will say ditto. We can't please everybody, and if it affords the young men who criticize us any satisfaction to do so, let them fire away and I will never worry about their being logical or illogical. It's fun to them and it doesn't hurt us, but I beg them not to take themselves seriously or to dream that actors ever do so either.

Yours sincerely, ÆSOPUS.

Some Characteristic Blunders.

MORNING BULLETIN.
NORWICH, CONN., May 10, 1900.

To the Editor of The Dramatic Mirror:

SIR.—The New York *Sun* has always had the reputation of being accurate in the main in its news, but the inaccuracies of its dramatic column have become so frequent and so glaring as to make this department ridiculous. For example, in Thursday's paper referring to The Bostonians in Robin Hood, the following very interesting statements appear: "W. H. MacDonald used to have the title part, but now he succeeds Eugene Cowles as Little John, whose notes are not in Mr. MacDonald's range. The anvil song is too deep for him even to attempt. It has been transferred to Will Scarlet and is sung excellently by John Dunsmore."

Could more errors and misstatements be anywhere else crowded into less space? The title part in Robin Hood is for tenor and never was sung by Mr. MacDonald, who is a pure baritone. Again, Mr. MacDonald has not succeeded Eugene Cowles as Little John, for this is the part always sung by Mr. MacDonald and never sung by Mr. Cowles. As to whether the notes of Little John are within Mr. MacDonald's range, I think any one who has ever heard him would have no difficulty in deciding. The anvil song was written by Mr. De Koven expressly for Mr. Cowles, having in view the compass of that singer's voice, and was never transferred at all, it always having been sung by Will Scarlet.

Such nonsense in a newspaper which pretends to have a well conducted dramatic department is so silly as to make one think that it was written by some boy. Yours truly.

J. R. DILLABY.

An Author Complains.

CANAL DOVER, O., May 7, 1900.

To the Editor of the Dramatic Mirror:

SIR.—I lent a MS. of my play, Robinson Crusoe, to Chester De Vonde, who heads a company called the Chester De Vonde Stock Company, and allowed him to rend it with a view to using it on royalty. A few days later his manager, C. L. Walters, wrote me a letter from Elizabeth, N. J., from which I quote:

Jan. 31.

J. C. Nugent, Canal Dover, O.—My Dear Nugent: We are copying off the parts and expect to put on the play of Robinson Crusoe in a week or so. Will then send you programmes, royalty etc. Yours,

C. L. WALTERS,
Manager Chester De Vonde Stock Company.

On receipt of the above I sent contracts to Mr. Walters covering the conditions previously submitted, and in reply received my MS. back without a word. I thought the matter off until I noted in THE MIRROR that the Chester De Vonde company were playing the piece right along, notably in Poughkeepsie and Yonkers. A letter to them asking for an explanation of this action was not replied to. What can I do to protect myself? The play, as a dramatization, is fully protected. Moreover, it is, I believe, the only dramatization of the famous narrative in existence.

Respectfully,
J. C. NUGENT.

[If Mr. Nugent will consult a lawyer competent to deal with this case, he will no doubt find a remedy.—ED. MIRROR.]

Thanks and Congratulations.

THE AMERICAN ACADEMY OF THE DRAMATIC ARTS.
NEW YORK, May 9, 1900.

To the Editor of The Dramatic Mirror:

SIR.—The valuable notices which have appeared in THE MIRROR place me in your debt. I have been very much pleased with the attention that THE MIRROR has given the school performances, and have profited by the criticisms.

Allow me to congratulate you on the very important success and highest respect and influence that you have attained in all your relations with the theatrical life of this country. Very faithfully yours, FRANKLIN H. SARGENT.

As to Sapho.

CAMDEN, N. J., May 10, 1900.

To the Editor of the Dramatic Mirror:

SIR.—Column 2, page 13 of your issue of May 12 is fully in accordance with THE MIRROR'S policy of "hearing the other side." Allow me to strongly indorse the judgment of "Briton" in regard to Sapho. I have seen five performances before and after the recent turmoil, and I think the impression the author sought to convey is most admirably conveyed when the final curtain falls on Miss Nethersole's exit.

Yours sincerely, O'BEE.

ELKS.

Ashland, Pa., Lodge has organized a baseball club.

Kalamazoo, Mich., Lodge, No. 50, were fortunate in having present at their social session April 20 members of The Old Homestead and the Royer Brothers companies. Both were largely represented and contributed to the evening's enjoyment. The lodge now has a membership of 450.

Newport News, Va., Lodge, No. 315 entertained Primrose and Dockstader's Minstrels April 27. George H. Primrose was chairman of the gathering.

Lincoln, Neb., Lodge was organized on April 22 with these officers: Exalted Ruler, H. H. Wilson; E. L. K., L. P. Funkhouser; E. L. K., Carl Guenzel; E. L. K., James Manahan; Secretary, Levi Munson; Tiler, E. J. Streight; Trustees, W. J. Bryan, D. E. Thompson, Dr. Wilkinson.

Augusta, Ga., Lodge, No. 205, gave a delightful social session April 18 to a large number of visiting brothers and other guests.

Chillicothe, O., Lodge, No. 52, initiated a class of three on April 25.

Alexandria, Ind., Lodge has elected these officers: J. F. Brenaman, E. R.; W. E. C. Spade, E. L. K.; J. E. Truesdale, E. L. K.; F. R. Morris, E. L. K.; F. B. Owens, Secretary; J. H. Heritage, Treasurer; T. M. Huston, Esquire; J. C. Condo, Chaplain; C. L. Cree, Inner Guard; W. Schier, Tiler; H. C. Binkley, Louis Lemaire, and W. F. Baker, Trustees.

The Ohio lodges will hold their annual session at New Philadelphia, week of August 6, when a carnival and midway will be held.

The Marion, Ind., Elks' Street Fair and Carnival has been postponed until June 11-16.

PROFESSIONAL DOINGS.

Tom Marks, whose picture appears above, is the comedian and manager of Marks Brothers' No. 1 Company. The Marks Brothers' Dramatic and Vaudeville company enjoy through Canada and the West a great reputation and their business is phenomenal. Mr. Marks closed a season of forty-eight weeks on May 12 at Cornwall, Ont., and will open his Summer season in July at Port Huron, Mich., to continue through the Fall and Winter. The company is booked until May, 1901.

The remains of Washington Melville were removed from New York to Cincinnati on May 8, and after lying in state in that city for several days were buried in Spring Grove Cemetery last Friday.

Henry Edward Krehbiel has been appointed to membership in the International Jury of Awards on Music at the Paris Exposition.

James Huneker has published his book, "Chopin: the Man and His Music," which will take rank with his "Mezzo-Tints in Modern Music," and claim a high place in every musician's library.

George W. Lederer and Samuel S. Shubert have let The Belle of New York to the Columbia Theatre management, Boston, and it will open there on May 21. Dan Daly will succeed Edward J. Connelly in the former's old role of Ichabod Bronson, in which Mr. Connolly has been very successful in this country, as he was in London.

Edwin Mordaunt is repeating his former successes in the leading role of Reaping the Whirlwind.

A Rough House, a new farce-comedy written by Bert Leslie and featuring Delmore and Wilson, will be managed next season by Ira J. La Motte.

George H. Broadhurst, who has been in San Francisco for several months, has completed his new farce and will return to New York within the week. The rumor that he is writing a play for Brandon Douglas is without foundation.

Wagenhals and Kemper have hired an armory at Orange, N. J., where they mean to conduct rehearsals of next season's enterprises under their management, Madame Modjeska, Louis James, and Kathryn Kidder.

The historic old Globe Dime Museum, at 298 Bowery, New York, has been destroyed to make way for a business building.

Manager E. F. Glickman, of the Yiddish Theatre in Jefferson Street, Chicago, was arrested last week as a result of a dispute about the lease of the theatre. He was discharged in court and has sued Joseph Phillipson, who caused the arrest for $25,000 damages for false arrest and imprisonment.

THE MIRROR last week published an item to the effect that Maude Odell would this Spring marry a well-known Western man and retire from the stage, based on a letter purporting to come from Miss Odell herself. Miss Odell writes to THE MIRROR that she did not send the letter, which therefore was a forgery, and denying the statement it contained.

The Alice Nielsen Opera company gave a performance of The Singing Girl at Providence, R. I., last Wednesday afternoon, for the benefit of Richie-Ling, tenor of the company, who has been ill for some time. A goodly sum was realized. Mr. Ling, whose condition is improving, has been re-engaged by Manager Perley for next season.

Mr. and Mrs. E. H. Sothern will appear in Hamlet at the Garden Theatre in this city on Sept. 17.

The next season of Daly's Theatre will open on Sept. 6 with The Rose of Persia, presented by the London Savoy Theatre company.

Harry Askin has gone to Chicago in the interests of Viola Allen, who is appearing at Powers' Theatre.

Artemisa Bowen's reading recital, that was to have taken place at Sherry's on May 10, has been postponed to the evening of May 25.

J. H. Gilmour will produce in Boston early next month, at the Tremont Theatre, a new romantic drama by Theodore Burt Sayre. Florence Rockwell has been specially engaged to originate the leading feminine role.

Jacob Litt has contracted with Henry Hamilton, the well-known English playwright, to dramatize Stanley J. Weyman's novel, "Castle Inn." The play will be produced by Mr. Litt some time next season.

Mrs. Fiske's season of thirty-four weeks in Becky Sharpe ended in Philadelphia on Saturday, May 5. She played fifteen weeks in New York and visited ten other cities. The tour was enormously successful, the gross receipts aggregating more than $300,000. Mrs. Fiske's next tour will begin in October.

W. J. Elleford, manager of the Elleford company, well known on the Pacific Coast, is in New York securing additional plays for his repertoire.

J. F. Brien is at Liberty, N. Y., a sufferer from malaria and pulmonary trouble. Mrs. Brien is nursing him.

ENGAGEMENTS.

Harry G. Keenan, for the Spring tour of A Young Wife to play the lead, replacing Malcolm Williams.

Pauline Devere, for the soubrette roles and her specialty in Scott Raymond's repertoire company.

Edouard D'Oize and Mamie Lorimer, for Hamlet and Ophelia with Shipman's Lyceum company.

With Manager W. E. Flack, for John F. Byrne's Eight Bells next season: The Brothers Byrne, James, Andrew and M. J.; the Six Waltons, the Martells, the Zeno troupe, James Harris, Harry E. Boker, Henry Leittner, Brothers Re Lonzo, Henry Kammure, William Dale, John Keenan and Clyde Luther.

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BROOKLYN AMUSEMENTS.

SATURDAY, May 12.

Three more theatres close this week. The number of open houses will be diminished by but two, however, as the Academy of Music will open on Monday for a fortnight at least, with a possibility of remaining in the field until after Decoration Day.

For the first week of his term at the Montauk, Manager Henry W. Savage offering a double bill comprising H. M. S. Pinafore and Cavalleria Rusticana, with a nightly alternation of cast. While none have been turned away for lack of accommodation, the attendance has been sufficient to warrant an announcement of the repertoire for three weeks in advance. The Mikado and Patience are to divide the ensuing week.

Yon Yonson, well presented as to cast and scenic accessories, did finely at the Bijou, where, in point of fact, the house was sold out both Thursday and Friday nights. Manager Harry C. Kennedy next offers for inspection The City of New York.

The Gayety retires Across the Pacific, the next presentation of Manager Bennett Wilson being Sapho, in which Fanny Le Grand will be assumed by that clever player, Alberta Gallatin.

At Hyde and Behman's the olio was of generous length, starting in at 7.45 and terminating after 11. Lydia Yeamans scored a success greater even than those gone before. Her thoroughly cultured and sweetly modulated voice, added to her inimitable gifts of mimicry, combined with innate refinement and the charm of Frederick Titus at the piano, make an ensemble long to be remembered. Sam and Kitty Morton, with their promising daughter, Clara Louise, repeated their former hit. Press Eldridge deserved and received his customary welcome, while Francesca Redding won applause with My Friend from Texas, in which, however, the real thing of the playlet, the juvenile comedian who is so reminiscent of the Stuart Robson of the old Union Square Theatre days, is robbed of his just due through omission of his name from the bill, a matter which Miss Redding should rectify at once. The Juggling Johnsons, previously seen at the Grand a couple of months ago, won a distinct triumph. The ease, grace and dexterity with which these five lads juggle the clubs make their adult rivals who figure in brother teams look like the proverbial thirty cents. Laura Burt was entertaining in an olla podrida monologue, the other turns numbering Dan and Lizzie Avery, the Willett-Thorne farceurs in An Up-Town Flat, and the Independent Colored Cadets. Manager Henry W. Behman's next headliners are Minnie Seligman, Tom Lewis and Sam Ryan, Camille D'Arville, and Henri French.

McFadden's Row of Flats proved to be the last exhibit for the current season at the Grand Opera House, where the public failed to be as responsive as usual after the replacement of the regular tariff, following the abandonment of the 10-20-30 schedule prevailing during Corse Payton's occupancy. During the thirty-six weeks' term that began Sept. 4, Manager Lewis Parker has featured Rose Coghlan, Andrew Mack, Emma and Johnnie Ray, Blanche Walsh and Melbourne MacDowell, Rose Melville, William Barry, Ward and Vokes, David Higgins and Julia Waldron, George Monroe, also Matthews and Bulger. Exclusive of the four weeks devoted to the Payton season, four weeks was also assigned to straight vaudeville, two minstrel companies were played, three return dates given, and the entire time thus occupied by thirty-one different productions: Under the Red Robe, A Grip of Steel, The White Heather, The Village Postmaster, A Wise Guy, The Last of the Rohans, A Hot Old Time, Courted Into Court, McIntyre's Comedians, Robert Fulgora's European-American Stars, La Tosca, Gismonda, Fedora, Sis Hopkins, Hopkins' Trans-Oceanics, Superba, Secret Service, The Rising Generation, Hyde's Comedians, A Stranger in a Strange Land, W. H. West's Minstrels, The Floorwalkers, Finnigan's Ball, At Piney Ridge, Mrs. B O'Shaugnessy, The Village Postmaster (return), The Last of the Rohans (return), A Wise Guy (return), Primrose and Dockstader's Minstrels, Shenandoah, By the Sad Sea Waves, The Gunner's Mate, A Stranger in New York, Corse Payton company, and McFadden's Row of Flats.

The Lyceum dismisses The Clemenceau Case to give a hearing to The Waifs of New York.

The most applauded feature of Robert Manchester's Cracker Jacks at the Star was the marvelous trick bicycle riding of young Snyder, who, in addition to executing all the stunts of his rival confreres, brought to view some of his own devising that proved genuine "corkers." Manager William L. Bissell's next boking is Al. Reeves' Big Show.

In view of the fact that the Empire is not likely to be reopened, a summary is appended of what is probably its final season. The same began Sept. 4 and continued thirty-five weeks, until May 7, the date of a benefit to the several house attaches. Thirty-one different troupes were seen in this rotation: Rose Sydell's London Belles, The Little Magnets, Bowery Burlesquers, Phil Sheridan's City Sports, Gus Hill's Gay Masqueraders, Harry Morris' Twentieth Century Maids, Reilly and Wood's Show, Imperial Burlesquers, Bryant and Watson's American Beauties, Irwin Brothers' Burlesquers, Rentz-Santley Show, Australian Burlesquers, The Utopians, Weber's Parisian Widows, Manchester's Cracker Jacks, The Tammany Tigers, Majestic Burlesquers, Vanity Fair, A Social Maid, Victoria Burlesquers, W. L. Bissell's Fads and Follies, Broadway Burlesquers, Sam Devere's Show, Gus Hill's Gay Morning Glories, Parisian Widows (return), Hurly Burly, Bohemian Burlesquers, Clark Brothers' Royal Burlesquers, Twentieth Century Maids (return), Ron Ton Burlesquers, The Knickerbockers, Bowery Burlesquers (return), Social Maid (return), Flynn's Big Sensation, and Al. Reeves' Big Show, of which four had return dates.

The Indian Maidens fold their tepees at the Unique and are followed by The Little Egypt Burlesquers.

Alden Benedict's presentation of Quo Vadis is booked at the Academy of Music for this week, the advance sales being so good as to augur a continuance of it until after Decoration Day.—The attaches of the Novelty Theatre had over $700 in the house on May 7. Percy G. Williams stipulated that every employe, no matter in what capacity, should share and share alike. Consequently each of the scrub women, as well as the boy who hangs up the announcement cards on either side of the proscenium, came in with the business-manager and treasurer on an average of $23 each.—A contention so unusual as to have elicited more or less comment from all the local press, is that of Mrs. Hoyt-Hecht, who in an adjustant of accounts within the past fortnight claims that the regular season at both the Montauk and Columbia closed one week earlier than supposed by the public, or was stated in the public prints. She maintains that The Manoeuvres of Jane and Coralie and Co., Dressmakers, comprised a supplementary season at each place. As none of the printing gave notice to that effect, the assertion caused a surprise, and it is even said that a recourse to the courts may be necessary to define which party may be in the right.

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Charles A McGrath as Gaspard showed remarkable comic ability.—*Boston Traveler, May 8.*

Mr. Charles A. McGrath as Gaspard, a poetic and universal woman admirer, made much of his part.—*Boston Journal May 8.*

The role was well played by Charles A. McGrath.—*Boston Herald, May 8.*

. . . . was efficient, the same may be said of the Eugene Gaspard of Charles A. McGrath, who displayed marked ability.—*Boston Globe, May 8.*

. . . and Charles A. McGrath, as a young couple still in the honeymoon, made considerable fun.—*Boston Transcript, May 8.*

AT LIBERTY AFTER MAY 19.

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OBITUARY.

Mrs. Sophie Englehart Dittenhoefer, wife of ex-Judge A. J. Dittenhoefer, died of heart failure on Sunday at her home, 18 East Seventy-fifth Street, in this city. Mrs. Dittenhoefer, whose age was fifty-eight, last year was obliged to submit to a serious surgical operation, which weakened her vitality. Not long ago she was attacked by the grip, and the result of this malady proved fatal. Mrs. Dittenhoefer was married to Judge Dittenhoefer forty years ago. She leaves several children. She was prominently identified with charitable and benevolent works, and her death is not only a severe bereavement to her husband and family, but it leaves a break in the ranks of the philanthropic circle of New York.

Burton Carlyle Cottrill, actor and soldier, died at Manila, P. I., about May 10, of typhoid fever. Mr. Cottrill was born in Indianapolis and made his first appearance there with the Wildwood Stock company. Later he was a member of the Grand Opera House Stock company, in St. Louis, and in 1898, in Chicago, he played with Henry Lee in Cyrano de Bergerac. Prior to this last engagement he had been a member of the 158th Regiment, Indiana Volunteers, in the Spanish-American war. He enlisted in the Thirtieth United States Infantry last July and was serving in that regiment at the time of his death.

Albert Wilkins, who was acting manager for H. H. Williams, of the Market Square Theatre, Urbana, O., last season, died at Urbana, May 9, after a long illness. Under the name of Harry Rogers, he was once advance agent of the Sacket Repertoire company.

Dr. Hermann Lelr, musical director to the court of Emperor William of Germany, died in Munich on May 13.

Celia Doherty, sister of the Doherty Sisters, died at her home in this city on May 13.

The mother of Elise Royce, of Dorothy and Royce, died in San Francisco, Cal., on May 8.

A HORSE SHOE.

Tenley and Simonds, Irish comedians, well known in vaudeville, will star next season in a three-act farce-comedy, A Horse Shoe, written for them by James A. Barnes. The comedy is said to involve an interesting love story. O'Reagan and Mahoney are rival suitors. O'Reagan is presented with a horse shoe to bring him good luck, but, contrary to his expectations, just the opposite is the result. The horse shoe is held responsible for the laughable situations that are developed throughout the play. Eugene Wellington will handle the attraction. Peter Rice is now busy booking time. A carefully selected company will support Tenley and Simonds, and special scenery for the production will be carried.

Married.

MAWSON HOLLAND.—Edward R. Mawson and Helen Irene Holland, in New York city, on May 8.

Died.

COTTRILL.—Burton Carlyle Cottrill, at Manila, P. I., about May 10, of typhoid fever.

DOHERTY.—Celia Doherty, in New York city, on May 13.

LEIR.—Dr. Hermann Leir, in Munich, Germany, on May 13.

WILKINS.—A. L. Wilkins, at Urbana, O., May 9.

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THE FOREIGN STAGE.

LONDON.

Madame Butterfly and Lady Huntworth's Experiment Score Hits—News Notes.

(Special Correspondence of The Mirror.)

LONDON, May 5.

I do not often agree with the *Daily Telegraph*, for, sooth to say, its statements are for the most part too gushing for my journalistic digestion. When, however, that paper remarked this week that "The man who does not go to see Madame Butterfly at the Duke of York's should never be allowed to enter another theatre for the term of his natural life," I was bound to say "ditto." Coming as Madame Butterfly does immediately after the same playwright's utterly unhealthy adaptation, Zaza to wit, it brings with it, in spite of all its poignant tragedy, a sweetness and tenderness that can be better felt than described. Friend Belasco's work in this little tragedy, adapted from the story by your John Luther Long, is of the most artistic kind imaginable. And it is marvelous how, even though played by a company nearly all English, you know, the Americo-Japanese atmosphere is preserved all through.

Even as a stage production Madame Butterfly is a little gem, but as an acting play I regard it as one of the most perfect little things I have ever encountered. Poor little Cho-Cho-San was delightfully and pathetically played by our Evelyn Millard, one of the most beautiful young ladies on the British stage. Close up against the success made by Miss Millard was the hit made by Susie Vaughan (Kate Vaughan's big sister) as Suzuiki, as artistic a performance as I ever wish to see. Mr. Sharpless, Lieutenant B. F. Pinkerton, Kate, Nakado, and Yamodori were respectively and cleverly played by Claude Gillingwater, Allen Aynesworth, Janet Evelyn Sothern, J. C. Buckstone, and William H. Day, who is one of our biggest authorities on dogs. What with Jerome's pleasant comedy, Miss Hobbs, at 8 and Madame Butterfly at 10, the programme at the Duke of York's is one of the best now being submitted to playgoers in this city.

And yet we have indeed some excellent bills just now. Take, for example, Richard Claude Carton's new comedy, Lady Huntworth's Experiment, just produced at the Criterion. This play, showing how the neglected and ill-used wife of a drunken and profligate earl separates from him and takes a situation as cook in a sleepy old country vicarage, where she unintentionally mashes all and sundry from the vicar downward, is full of the smartest and shrewdest observation of life as she is lived in modern society. Lady Huntworth, the sometime cook, is a splendidly drawn character, full of true humor and of true womanliness. The author's wife, Miss Compton (daughter of old Haymarket Compton and sister of Edward), plays this character with many a clever touch, and in fact is altogether in much better histrionic form than is her wont. But I am thinking that you have many a fine actress on your native stage whose acting in this fine character would be something of a revelation. It is at any rate full of splendid opportunities.

The character of the scoundrelly earl is artistically played by Dion Boucicault, whose manner and appearance more than ever reminded me of the late Dion père. Indeed, the whole play is so well acted that hardly a blemish can be mentioned. Arthur Bourchier as a merry man-of-the-world-ly military officer, Eric Lewis as the vicar, Fanny Coleman as the vicar's sister, Ernest Hendrie (part author of that charming play, The Elder Miss Blossom) as a bilious man servant, sweet Gertrude Elliott as Lucy, and especially Polly Emery as Kesiah, a slatternly servant, all score again. Everybody is going to see Lady Huntworth's Experiment, and I expect they will continue so to do for at least another year or so.

An American Beauty is now much better, thank you. The sloppiness of the first night and the tedious "turn"-ness, as one may say, have since disappeared. All sorts of better features have been introduced, pulling the play together and giving more fitting opportunities not only to Edna May but also to Marie George, Mamie Gehrue, Ella Snyder, Richard Carle, Albert Parr, Willard Simms, and Truly Shattuck. The outlook for An American Beauty is many shades brighter than when I last had the pleasure to mail to you.

We were to have had another big American production on Tuesday, namely, Canby and Whitney's Quo Vadis, as prepared for them by Stanislaus Stange and now being played in your States together with the baker's dozen or so of other Quo Vadis dramatizations. Whitney and Canby suddenly discovered, or rather their stage-manager, Max Freeman, discovered, that more rehearsals were needed, although the English company engaged had been working hard and well. This latest Adelphi production was therefore postponed until tonight (Saturday), when we all hope to be in time for the rising of the curtain at 8 sharp. As I write there is a rumor current that the firm of Whitney and Company may haply combine with the firm of Wilson Barrett and Company to pool issues, as it were, in their respective Quo Vadis ventures and to mutually combat all pirates, English, American, and otherwise.

On Wednesday afternoon, after one or two postponements, George Bernard Socialist Shaw's "pleasant" comedy, You Never Can Tell, was produced at the Strand for a series of matinees. This was not exactly the play's first appearance on any stage, for a year or so ago it was perfunctorily performed, so to speak, one Sunday night at the Royalty in the presence of the Great Shaw himself. This experience of his play seems to have been quite sufficient for the vegetarian Hibernian, for, on being asked to see his play last Wednesday, he replied per wire to Yorke Stephens that he "had seen the play once and that no power on earth should persuade him to sit it out again." But Shaw was ever thus, especially when there is a chance of bald advertisement around.

And, yet, forsooth, You Can Never Tell, although full of Shawisms and such eccentricities of a frequently tantalizing kind, is a really brilliant bit of work, bubbling over with sly humor and caustic satire. I do not know that I need tell the plot. As a matter of fact, it would be a clever man who could properly describe the plots of some of Shaw's plays. It is enough to say that the chief characters include a most extraordinary man and wife who have been separated for eighteen years by reason of incompatibility of temper, their three children, consisting of boy and girl twins and a tailor-made daughter of very advanced views; a bumptious Q. C., who essays in a very remarkable scene to reunite the long divided couple, and a wonderful waiter, whose front name is Walter, but who, as he says, is mostly called William because of his striking resemblance to the bust of Shakespeare in Stratford Church. What may be called the "hero" is a dollarless dentist or "ivory shunter," as Shaw calls him, because, as he remarks, "dentist is a hideous word." This character was capitally acted by Yorke Stephens. Herman Vezin and Elsie Chester did well as the long separated husband and wife. Mabel Terry-Lewis was very successful as the tailor-made advanced girl, and little James Welch, one of our best eccentric comedians, scored an unmistakable triumph as the strange and surname-less waiter, a character teeming with richly humorous lines. The audience, like the critics who wrote about the play, almost roared their heads off during the performance, although, as they all subsequently confessed, both verbally and in print, they could not make out what Shaw would be at.

F. R. Benson finishes his highly interesting Shakespearean season at the Lyceum to-night instead of going on, as announced last week, to alternate with La Duse, who next Thursday starts there a series of every-other-night performances, plus four matinees. The Signora begins with Magna and goes on to The Second Mrs. Tanqueray, given, of course, in choice Italian.

Clo Graves' farcical comedy, Nurse, is, in spite of its naughty nature having been extensively boomed, doomed to quit the Globe in a week or two. It is to be succeeded by a comedy written by J. S. Pigott and entitled The Old Love. Sims and Pettitt's In the Ranks, perhaps the best of all their collaborative melodramas, was revived by Manager Robert Arthur at the Princess' on Thursday with Charles Warner in his original part of Soldier Ned Drayton.

At the Comedy Janette Steer will again essay the cares of management, presenting next Saturday night a comedy written by Charles Brookfield and entitled Lenyon's Widow. Martin Harvey, who was to have resumed actor-managership at the Prince of Wales' on that evening with a triple bill, has therefore postponed so doing until Monday week. The said triple bill includes a playlet written by the Rev. Freeman Wills around Rouget de L'Isle, composer of the "Marseillaise;" Ib and Christine, a semi-fairy play, adapted by Basil Hood from a story by good old Hans Christian Andersen, and A Pantomime Rehearsal, with Weedon Grossmith in his original part as originally played by him in your hospitable States.

There have come to us circumstantial accounts of the death of W. W. (or "Hustler") Kelly in a lunatic asylum after a long and terrible illness. Hitherto I had not been a believer in ghosts and spooks, but I met the ghost of Kelly in the street two nights ago, and that ghost appeared to be enjoying the best of physical and mental health, and, indeed, was devouring his long and detailed, not to say illustrated, obituary notices with great gusto. I proceeded at once to diagnose him, and I assure you that he seemed a very lively corpse indeed.

Marie Tempest tells me that she will, abandoning lyric plays for the nonce, go in for acting in certain new plays which she and her husband, "Cozzy" Stuart, a scion of the Duke of Richmond's family, have secured.

GAWAIN.

PARIS.

A Dull Week at the Theatres—Legal Decisions—At the Music Halls.

(Special Correspondence of The Mirror.)

PARIS, April 27.

The management of the Dejazet have seen fit to reproduce a rather silly farce called Norah la Dompteuse. The absurdities of the play aroused some laughter, but, on the whole, it is vapid and should be relegated to the shelf whence it was taken. The title character is an American lion tamer. She has three lovers, who, in order to escape their wives, who have pursued them to Norah's quarters, disguise themselves with animal skins and cavort about in idiotic fashion. The acting was acceptable. Mlle. De Lagny, a debutante, won favor in the part of Norah.

The courts have rendered decisions in two suits of interest to theatregoers. In one case the Lamoureux Society was sued for damages by a citizen who purchased two boxes for one of the performances of Tristan et Iseult, given by the society at the Nouveau Théâtre. He reached the theatre shortly after the opera had begun, and was informed that he could not enter until the first act had ended. This meant a wait of over an hour, so he left the theatre and brought suit. At the hearing it was shown that the tickets bore the stipulation that no one would be allowed to enter the theatre during the performance. The court non-suited the plaintiff, holding that he had agreed to the stipulation in purchasing the tickets.

In the other case the plaintiff purchased a box at the Variétés and occupied it with three companions. A column in front of the box hid the stage from the view of one of the party, and that he might see the performance an orchestra seat was bought for him. The plaintiff sued for ten francs, the amount paid for this seat. The decision of the court was that as the theatre management had been authorized to sell the box for four persons, and having sold it to the plaintiff, they could not re-sell it to another, and had acted legally and that there was no cause for action against them. The case was, therefore, non-suited.

The transfer of MM. Milliaud's opera Populaire from the Renaissance to the Republique was unfortunate, for the light patronage has resulted in the announcement that the season will close next week. This is to be regretted, for the Milliauds have given excellent performances for the prices asked and have been earnest in their efforts to please. Meantime the company that is presenting Miss Helyett at the Renaissance is drawing well.

The Odéon company at the Gymnase has revived Ponsard's well-known play, Le Lion Amoureux.

The report of the Paris Society of Dramatic Authors for the year ending with March, 1900: The receipts during the year were 237,569 francs, and the expenses, 121,000 francs for charity and 1,000 francs for a funeral.

Charles Roger, a sociétaire of the Comédie Francaise, died on April 21, aged sixty-seven years. He had been with the company since 1873 and had filled many minor roles satisfactorily.

Fregoli is the star at the Olympia and is a great drawing card. His performance forms the greater part of the bill, which is filled out by Mlle. Brasselli, the trapeze artist; Renard's trained dogs, and Pierrot aux Manœuvres. Colombino, a lightning change performer of the Fregoli type, has made a hit at the Casino. The Cleopatra ballet is also a feature here. At the Folies Bergère a new ballet, Cythère, has been produced with success. The Lapuccis, women fencers, do a novel turn, and the rest of the programme averages good. Anon we are to see Yvette Guilbert, Otero, Kara, and other celebrities at the Folies. Kins-Ners, who appeared for a long time in America, is at the Cirque d'Hiver. The Karlings do some expert juggling, and the Claytons offer a capital acrobatic act. The Sculptor's Studio is also given. At the Cirque Medrand the hit is Tehora, the Japanese rope dancer. Others are the Freire Family, the Martelloni Brothers, and Mlle. Louise. A pleasing performance is seen at the Nouveau Cirque. The Combat Naval has reopened and is doing good business. Besides the battle of mimic ships, Lieutenant Morgan and his company perform some astonishing natatorial feats.

The exposition is now nearer completion, and some idea can be obtained of how beautiful it will be in its finished state. The city is thronged with strangers, who visit the fair by day and are much in evidence at the theatres in the evening. The music halls are popular with the visitors and are offering excellent bills.

The Joint American tour of Sarah Bernhardt and Coquelin, under Maurice Grau's management, will open, I am informed, in Boston on Nov. 12. The company will sail for the United States about Nov. 1. In addition to L'Aiglon and Cyrano de Bergerac, the stars will be seen in Camille, Hamlet, Tartuffe, and La Tosca.

The International Congress of Theatrical Art will meet here on July 27-31. Delegates from many countries are expected. The subjects to be discussed include theatre architecture, lighting, staging, machinery, accessories, and costuming.

Sousa's Band will open at the exposition next Saturday and remain ten days. The American colony will be out in force to welcome the "March King."

This has been a dull week theatrically, but Charlotte Cordray at the Française (Odéon), and La Porteau des Halles at the Ambigu are both scheduled for this evening.

T. S. R.

AUSTRALIA.

The Bubonic Plague Hurts the Theatre—News of Plays and Players.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., April 10.

The outbreak of the bubonic plague in our city has naturally had a bad effect on business at the theatres, as our wealthy class are prolonging their Summer holidays sooner than return to their homes in the city and suburbs.

Nance O'Neil returns to Sydney this week, and will commence a season at Her Majesty's Theatre in Camille.

The revival of Youth at Her Majesty's, with George Rignold as star, was in every way a success. The war fever was mainly responsible for the big business.

The Brough Comedy company are back here after a very prosperous tour of New Zealand, and are now giving us a series of popular revivals at the Theatre Royal.

Harry Rickards is concluding his season at the Criterion, as the now rebuilt Tivoli is ready for his reoccupation. Next Thursday night the new theatre will open with a long and attractive bill. The chief feature of the performance will be the first appearance in Australia of Paul Martinetti and his pantomime company.

Florence and Beatty Perry, sisters-in-law of Ben Davies, who came out here with J. C. Williamson's The Geisha company, are returning to London by to-morrow's steamer.

The old Opera House, the scene of many past triumphs, has been condemned, and is in course of demolition.

Kyrle Bellew, after being released from quarantine, paid a flying visit to Queensland, and will return to London at once.

Bland Holt's company have arrived in Sydney from New Zealand, and leave to-day for Brisbane, to remain six weeks. They will begin a return visit to Sydney at the Theatre Royal in June. During the Sydney season Mr. Holt is to stage three new plays, The Great Ruby, Hearts Are Trumps, and With Flying Colors.

Alfred Dampier has arranged to begin a return visit to Sydney at the Criterion Theatre next Saturday night in Robbery Under Arms.

Harry Conor made his final Australian appearance at a matinee performance in Melbourne last week. He will leave for England some time this week.

The Flying Jordans, after a visit to South Africa, India, and China, have returned to Melbourne.

At the Princess' Theatre a seven weeks' season of the Charles Arnold company will fill the interval before George Musgrove reassumes control.

E. NEWTON DALY.

April 4.

Nance O'Neil will probably make a lengthened sojourn in Australia, having leaped into colonial popularity. So far she has nearly all the newspaper dramatic critics in her favor, a somewhat unprecedented fact, considering that previous to her appearance in Sydney she was unknown, even by name, to Australian playgoers.

The rumor that George Musgrove and Bland Holt had decided to join forces had no foundation in fact. Mr. Holt is doing too well single handed to care about the risks of partnership. After a successful season in New Zealand the fortunate actor-manager has gone to Queensland for a few weeks, after which he will return to Sydney.

John F. Sheridan is enjoying good business at the Melbourne Royal, Fun on the Bristol being, as of old, his trump card.

There is some talk of J. C. Williamson taking over the Melbourne Alexandra and transforming it into a high-class theatre. If such proves to be the case I would suggest a coming war between Williamson and Musgrove, but it is doubtful whether J. C. W. would care to waste time and money in that direction.

The Broughs have been excellently patronized at the Sydney Royal, but their stay is limited to nine weeks, in consequence of their having completed arrangements for another tour through India.

Alfred Dampier, whose remarkable popularity in Australia has suffered no diminution, opens with Robbery Under Arms at the Sydney Criterion.

Harry Conor is about to take a big holiday, bidding the stage farewell for several months. He says he wants to see a little more of the world, especially South Africa.

After the Nance O'Neil season at Her Majesty's, Sydney, Mr. Williamson intends producing The Rose of Persia with his reorganized comic opera company. Charles Kenningham returning from the States to resume his old position. Hugh Ward will also form one of the combination.

During the rebuilding of the London Gaiety George Edwardes' company will tour Australasia.

Tom Browne, the American whistler, is a great drawing card at the Sydney Criterion, which is about to be vacated by the Sydney Tivoli company. Another attraction is Ludwig Amann, whose imtations of famous personages are very good.

Irene Franklin has become a great favorite at the Melbourne Bijou, where the Newsky Family are concluding a successful season.

It is rumored that arrangements have been made for exploiting the Frohman dramas in Australia. If such be the case it will prove a very risky experiment. Australian playgoers are not Puritans, but there is a line which they will not pass.

JOHN PLUMMER.

HAVANA.

Spanish Opera and Comedy—Vaudeville Bills—Current Gossip.

(Special Correspondence of The Mirror.)

HAVANA, May 7.

With the close of the engagement of the Lambardi Italian Opera company at the Payret April 25, the operatic season for this year ended and the Payret is now closed. As a consequence, for the past two weeks the Albisu, with native players in Spanish operas and comedies, has done a very large business, getting all the patronage from the Payret, and presenting El Ultimo Chulo, Gigantes and Cabezudos, and Chat au Margaux.

The Tacon, which has been dark for some time, was reopened last Saturday night by A. Delamare and E. Bellan, with the Edison kinetoscope, and, as this is something entirely new here, large audiences have been present each evening. The engagement is indefinite.

The Cuba is still drawing large houses nightly, and the same people as mentioned in my last letter hold over the coming week. Adelaide Hall, American soubrette, made her debut at this house last Wednesday night, and Matilde Palou, Spanish prima donna, who has been over at the Albisu for the past two weeks, made her initial appearance at the Cuba Saturday night. The benefit given to Laura Lopez at this house last Sunday evening was very well patronized, and as Miss Lopez is a great favorite, she was the recipient of many floral oerings, besides some valuable presents. Pianca Vasquez's benefit will be given on the 16th inst.

The Elvera Vaudeville company returned from a tour of the island Tuesday, and since that date have augmented the bill at the Cuba. Elvera and F. Clark at every performance received liberal applause. Edna Tourine, American soubrette, who has been at the Cuba for several months, left last week for Matanzas, having secured an engagement at the theatre in that city.

The Lara and the American Casino continue to do a fair business.

Through the efforts of Luis L. Riverlud a company has been organized of native talent to present old plays by Cuban authors which have long since passed into oblivion at the Marti Theatre, beginning here 9th. Fifty per cent. of the proceeds from the engagement will be given toward building a home in this city for the wife of General Maximo Gomez.

Amanda Morales, now playing the Albisu, mourns the death of her father, Cesor Morales, comedian, which occurred at his home in Pinar del Rio Friday.

Señore Chalia, Cuba's representative prima donna, and her husband, are at their home in Santiago de Cuba.

J. ELLIS NORRIS.

NEW YORK THEATRES.

AMERICAN [illegible]

LAST WEEK BUT ONE.
Thurs. Eve., Wed. and Sat. Mats.,
MIGNON.
3d YEAR.
Tues., Wed., Fri. and Sat. Evgs.,
Tannhauser
Evenings, 25c. to $1.
Mats. Wed. and Sat.
Next week—
IL TROVATORE, FAUST and LA TRAVIATA.

MURRAY HILL THEATRE,
Lex. Ave. & 42d St., one square East Grand Central Depot.
SECOND YEAR SECOND YEAR SECOND YEAR SECOND YEAR
MATINEES 25c EVERY DAY
SECOND YEAR SECOND YEAR SECOND YEAR SECOND YEAR
Henry V. Donnelly Stock Company.
THIS WEEK:
ESMERALDA
Evening Prices, 25-35-50

B. F. KEITH'S NEW UNION SQUARE THEATRE
E. F. ALBEE - - - - - General Manager
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Devoted to Mr. Keith's Original Idea,
CONTINUOUS PERFORMANCE.
Successful since July 3, 1893.
BEST VAUDEVILLE IN NEW YORK.

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B'way, near 14th St.
Evg. s:15. Mat., Wed. and Sat.
A DAY OF RECKONING.

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Continuous Performances
14th Street, between 3d and 4th Avenues.
Seats 20 and 30 cents.
Sam, Kittie and Clara Louise Morton, Ryan and Richfield, Edwin Latell, Lillie Western, Bartell and Morris, Francis Bryant, The Johnsons, Clara Adams, Clifford and Dixon, Brandon and Regine, Raimund and Rymer, Simon Bros. American Vitagraph.

THIRD AVENUE THEATRE A. H. SHELDON & CO., Lessees
This week—SAPHO.

THE THEATRICAL TRUST.

Testimony of a Stage Employes' Official Before the Federal Industrial Commission.

At the recent session at Chicago of the United States Industrial Commission sub-committee of investigation into labor conditions, Lee M. Hart, General Secretary-Treasurer of the National Alliance of Theatrical Stage Employes of the United States and Canada, was examined upon several subjects, among them being the subject of the Theatrical Trust or Syndicate. After Mr. Hart had testified on general matters, Mr. Clarke, the president of the committee, examined him as follows:

Q. Do you think of anything further, Mr. Hart, that you would like to state to us? A. I read some time ago about the Theatrical Trust in the papers. There has been a great deal said about the danger to theatrical business. Wherever Charles Frohman is concerned, he employs a larger number of men than any other manager, and he employs in his theatres in New York and in all his traveling companies nothing but union men. The so-called Theatrical Trust exists; that is, as a national trust. Of course, some of our cities, like Detroit, have a little local trust which we can handle ourselves; but as a national trust the Theatrical Trust has not hurt us as a labor body.

Q. (By Mr. Mantle.) Has it hurt anybody? A. I guess the authors are about the only ones that are hurt; they do not get the highest price that they ask.

Q. How does it affect the actors and actresses? A. It certainly cannot affect them, because theatres are continually going up every day; they are being built in our cities—they are putting up new ones and tearing down the old ramshackle places. In New York as well as Chicago there is continual talk of a new theatre, and when you sum it up to find out who is going to have them, it is Mr. Frohman or some of his companies. There are more people that are employed to-day with us on that account, and they are employed permanently and get more salaries.

Q. Are not the prominent actors and actresses of the country compelled to appear in the theatres owned by this combination in certain cases or go without an audience? A. If they won't book in New York, they expect then they will not allow them to book in any theatres that they control through the United States.

Q. And they practically control the theatrical talent of the country? A. Yes.

Q. That is, they compel them to work for them? A. They compel them to perform in their theatres.

Q. Do you think it affects the salaries paid them adversely? A. No; it affects them simply in this way, that the companies that play in their theatres have got to give up a certain percentage for booking privileges.

Q. Which they fix, of course? A. Which they fix.

Q. Has it not had a tendency to destroy competition in the theatrical line? A. It has not destroyed it in this city; it has not destroyed it in New York City.

Q. Has it operated, in any case that has come under your notice, to the loss or disadvantage of theatres not owned or controlled by this trust? A. Yes.

Q. It has injured them? A. It has injured them to this extent: it has not injured the patronage or clientele that will come to the theatre. It has injured them at times to be able to find companies to play, and they have either had to go to work and take in anything in order to keep the theatre open, or else close down.

Q. The trust controls the best talent of the country? A. Yes.

Q. And in order to secure that, the owners of theatres throughout the country have to make terms with the trust or go without the best talent? A. The theatres of the country that book through the trust. Whenever they do not book through the trust and give up a certain percentage, why, they do not get the trust companies, but at the same time the trust agrees not to play any of their companies in opposition houses.

Q. Has it resulted in increasing the prices of admission to the general public—the formation of this Theatrical Trust? A. No, the prices to-day are about the same. The prices of different attractions at times are more, like Irving and a few of them—that is, the imported stars that they will charge 50 cents to $2 or $3 more to see.

Q. But as a rule, have not the prices of admission to the first-class theatres of Chicago been increased since the formation of this theatrical syndicate, or are the prices now the same as they always have been? A. Just the same.

Q. And the same seats in the same theatres? A. Yes.

Q. (By Mr. Kennedy.) Your labor organization has a very kindly feeling for this Theatrical Trust? A. No, we have not any kindly feeling toward it.

Q. You have not an unkindly feeling? A. No, no. There are members of the Trust that we are very much on the outs with. Now, for instance, there is Rich and Harris, of Boston, we have trouble with. There is Nixon and Zimmerman we have trouble with. It is a purely local affair. It might exist in Boston and it might exist in Philadelphia, but it does not exist nationally.

Q. (By Mr. Mantle.) In your judgment, has the tendency of the trusts and syndicates in the theatrical business been an advantage or disadvantage so far as the public is concerned? A. If all men were like Mr. Frohman, I would not mind if they entered into a trust.

Q. I ask you what, in your judgment, has been the result? Has it been advantageous or otherwise to the general public or not? A. Well, I do not think it has been very advantageous; I think it has been a detriment to some extent.

Q. Do you think it has had any tendency to elevate the class of performances? A. It has in some ways and in others it has not. During the last year or two the productions have not been of a character that have been morally or artistically above the standard, but they have been rather of a mediocre kind and sometimes below the standard, and if a man and his family desire to go to a first-class theatre he has got to patronize it, and that is all he can get.

Q. He has got to take what the syndicate gives him? A. Got to take what they give him.

Q. Does the Theatrical Syndicate, generally speaking, practically control the theatrical business of the country? A. They do; they control practically the productions of the country. Any first-class play or anything like that that the public to-day desire, they must get their amusement from the Theatrical Trust and take what they give them; outside, of course, of two or three companies like Mrs. Fiske, that are going in an independent manner, I believe, to-day. Mrs. Fiske and Mr. Herne are about the only people that are going independently and playing independently and producing their own plays independently.

Q. (By Mr. Clarke.) Julia Marlowe? A. Julia Marlowe is conducted through the Trust.

Q. (By Mr. Mantle.) So that they exist, Mrs. Fiske and Mr. Herne? A. They are successful, but they are put to a great deal of inconvenience, I suppose; there are some cities where they cannot secure a first-class theatre.

Q. There are some cities where they cannot secure a first-class theatre? A. Yes; now in Chicago they play here at the Grand Opera House, and the Grand Opera House is only a house of a special class. In St. Louis they play the Grand Opera House, which is a blood-and-thunder melodrama house, and in Cincinnati they play at Pike's Opera House, which is a variety house.

Q. In the company here that was last in the theatre which was burned down—what theatre was Alice Nielsen in? A. She was at the Columbia.

Q. You have had close connection with actors and actresses in your business? A. Yes.

Q. What is the sentiment generally entertained by them—that is, the leaders—with respect to the Theatrical Syndicate? A. They think that it is doing a great deal of injury artistically and financially, and they would like to see it the way it was in the olden times where the manager of the theatre was also an actor, like Colonel Miles, Lester Wallack, and those people that understood as much about the back of the stage as they did about the front.

Q. Are there theatres which are owned by individuals—the terms made by individuals with each company? A. Well, you see, to-day through the Theatrical Syndicate there is a great number of schools for acting in New York, and indirectly they are connected with the Frohman houses, and at each year there is a certain number of men and women that graduate from these schools that are given positions with companies. Two years ago in the city of Omaha we held our national convention, and F. F. Mackay, an old-time actor, and John Jack, an old-time actor, presented themselves at our convention for admittance to be affiliated with us as an organization, as an Actors' Society of America, and they had some 1,800 members. They applied to us for a charter. After a great deal of discussion a charter was refused upon these grounds: Mr. Mackay was asked if it was not a fact that he was running a school of acting, a conservatory. He said yes, and he was asked if it was not a fact that when they graduated he allowed his people to travel with the Frohman company and he also coached them; and we asked him what conditions they were sent—under what conditions they went into the Actors' Society. Every organization requires a certain apprenticeship, and he stated that for the first two years they were held as sort of subs in their society, or what we would call in ours apprentices, and he stated that these people could get work and take the positions—leading juvenile positions or those of women at a salary of $20 a week, where originally the actor who has lent the years of his life to the study would get $75 to $100 a week; that is, a young woman or a young man coming from good families, good homes ostensibly, would, simply to get into the business, work for $20 a week and less, and that his society acquiesced in it, and consequently we refused to grant them a charter. And that is why the really legitimate people on the stage hold no kindly feelings toward a great many of these companies that have got a great many people through these schools of acting for very low wages, and that has driven the legitimate actor and actress out on the streets; it has driven them out on the streets.

Q. (By Mr. Mantle.) Is there no question of merit involved? A. It is a question of dollars and cents.

Q. Well, the actor or actress that does not possess merit does not amount to anything? A. No, that is true, too, but yet while they have just as much right to go in and be an actor if they have the ability as they have to be a lawyer, still the manager knows that he can get them from these schools of acting for little or nothing.

Q. Then do I understand you that the Theatrical Trust encourages and gives its support to this arrangement, to the disadvantage to what you call the legitimate actor and actress? A. Yes; outside of a few of their lending people, the majority are from these schools. I saw here two or three years ago Under the Red Robe, after it had made its run in New York city and was touring the country; there were only five really legitimate people that were receiving legitimate salaries.

Q. They are not only controlling the theatres but they are now controlling the production of actors and actresses? A. Yes.

Q. And the tendency of it is rather—— A. (Interrupting.) It has a tendency to degrade the theatre.

Q. Is downward? A. Yes.

Q. (By Mr. Clarke.) What do you call legitimate salaries for different classes? A. Well, you could not classify an actor any more than you could a lawyer. It is a profession, and a man is rated according to his ability; but a person that has to supply costumes and from four to five of them for a play of a legitimate character, and has to devote his entire time to it, should certainly have to receive more than $20 a week. And would certainly also—a great many of them have families in New York and they cannot take them with them, and by the time they get through paying their hotel bills and incidental expenses necessary for themselves and their expenses at home, they have not got much left for the rainy day which comes four and five months every year.

Q. Then their board is not paid by the manager, and they pay everything? A. They pay their own board; the only expenses that the manager pays is the traveling expenses—not the sleeping car. If they want a sleeping car, they pay for it themselves. The only time he will supply them with a sleeping car or buffet car is when they travel in a hurry, close up in one town on Saturday night and open in New York on Monday, of course, for very little time, and in order to give the performance. Therefore the actor gets that railroad fare, but he pays all the other expenses, and he is supposed to put up at a pretty good hotel.

Q. Is it a fact that the stars get nearly all the profits from the business? A. They get a very small proportion; they get a stated salary and possibly five or ten per cent. of the net.

Q. Is that the case with such actors as Henry Irving and Ellen Terry? A. No, oh no. Mr. Irving comes in under a different category. He owns his own company; he is independent in that way, in that class. You possibly take Maude Adams or John Drew; they get a certain salary and five or ten per cent. on the net; but with Sir Henry Irving, he would possibly in cities like Chicago get ninety or ninety-five per cent. of the gross. The majority of companies that are traveling average 50 per cent—50 and 50.

Q. How are the owners of the theatres paid? A. As I state, the contract between the traveling company and the manager of the theatre is rated on a basis of 50 and 50 per cent.

Q. (By Mr. Mantle.) On the entire profits? A. Of the entire profits. One of them in New York—we did have it here for a while before the managers ran out and left too many actors, they used to have them—that the first thousand dollars would go to the manager of the house and the second thousand to the manager of the company. Well, during the financial depression for four or five years it was all that they could do in the middle-class theatres to play to a thousand a week, a thousand gross, and the manager or the company would be left on the streets. So that has been practically done away with, giving up the first money, as they call it.

Q. The better the company, the higher the percentage demanded from the owner of the theatre? A. Yes.

Q. (By Mr. Clarke.) The better the company the more the owner of the theatre made out of it? A. Well, he would get a smaller percentage, but he got more money.

Q. (By Mr. Mantle.) He gets more people, I suppose, at higher prices. A. Yes.

Q. What do chorus girls receive; their average pay? A. Their average pay is from $15 to $20 a week.

Q. Do they have to furnish their own costumes? A. No, they furnish simply their stockings, gloves and shoes.

Q. (By Mr. Clarke.) Stockings? A. And their own tights.

Q. (By Mr. Clarke.) Do you think of any further statement, Mr. Hart, that you would like to make? A. No; I would simply like to state that I am one of the local labor men that are not in politics. I did stump the State, I guess, for McKinley. I do not know whether it was right or wrong, but I want to state that I am not in a political position in the city of Chicago, and if I am not working at my trade, it is not because I am too lazy. I have to devote a good many more hours now at my office than I did at my trade, and a good many of them that I do not get paid for, I guess.

Q. (By Mr. Mantle.) You are working for the interests of the association? A. I am putting in from eighteen to twenty hours a day, and if I am not working at my trade, it is simply because you cannot do justice to both at the same time; if you want to work at both you are neglecting your manager, taking his money and not giving him the value for it, and your organization you are neglecting. I never held a political position in my life and never sought one.

Q. You say that the formation of your organization has resulted in vast good to the men themselves, to the theatrical profession and to the general public? A. Yes, it has resulted to ourselves in the formation of a trade, legitimizing a class of work that has always been recognized as work, but through managers thinking that they ought to get all that work done for nothing and 100 cents on the dollar. We have made them give up that 100 cents on the dollar, so that the public have some of the work. We have also driven out of the business a great many managers who were really dead beats, that thought nothing of taking men, women and children to another part of the country and then dropping them. We have been the means of elevating the theatre with good men, and we have also helped in the morals of the theatre and the safety of the public.

(By Mr. Mantle.) Very many ways, all round.

Q. (By Mr. Clarke.) Do you employ business agents or walking delegates in your organization? A. Not all over.

Q. To what extent? A. Not in every city. I believe we have only two cities in the country that we pay a business agent. Every city has a man that sees to the theatres, but he does not get pay. We cannot afford it. The only two cities that we have a business agent to devote his entire time to it, are New York and Chicago.

Q. Do you favor arbitration of differences between yourselves and employers? A. Yes.

Q. Do you have arbitration? A. We have had in numerous cases.

Q. They have generally been successful in composing labor difficulties? A. Yes, the one in Detroit, though, they would not arbitrate; but wherever we have, and it has always been in nearly nine out of ten of our difficulties that have been settled by arbitration, and wherever it has been done, we have been thoroughly satisfied to abide by the decision and have abided by it.

THE STROLLERS' OPERATIC VENTURE.

All last week, in the grand ballroom of the Waldorf-Astoria, the Strollers appeared in a new two-act light opera, Phyllis, words by Alexander Hamilton Laidlaw, Jr., music by Richard Henry Warren. Sundry worthy charities were benefited by the performances which were accomplished under distinguished patronage. Thus was cast the opera:

Phyllis West	Martha Miner
Sarah Turner	Mrs. Richard Henry Warren
Frederika	Grace Hornby
Lina	Gertrude S. Roberts
Jane	Jeannette Judson
Patience	Anna Slade
Geoffrey Dale	Mackenzie Gordon
Captain Long	Robert Hosea, Jr.
Samuel Argall	George M. D. Kelley
Simon	W. R. Delehanty
Tom Buckingham	Robert J. Webb
David Thompson	Samuel McNutt Ross
John Sprat	Charles Geekie
The Recording Clerk	Robert D. Brown
The Minister	Sydney L. Smith
Boatswain	Percy Melville
Midshipman	J. L. Menhinnick

The opera had been adapted from a magazine story by Sara Beaumont Kennedy called "A Jamestown Romance," and it employed as a basic incident the same that served for Mary Johnston's capital novel, "To Have and to Hold." The first act showed the arrival at Jamestown, Va., of the good ship *Swallow*, the ship which bore a consignment of prospective wives for colonists. Among the girls was Phyllis West, sent away from her English home by an aunt who had a jealous daughter. Geoffrey Dale, planter, buys Phyllis, and puts her in care of his housekeeper, Sarah Turner. Geoffrey, however, imagining that Phyllis prefers Governor Argall to himself, gives another leave to propose to her, which Phyllis interprets as evidence that Geoffrey wishes to treat her purchase as a speculation, and, in resentment, although secretly favoring Geoffrey, she allows him to think that her fancy turns toward the Governor.

In the second act, before Sarah Turner's cabin, Phyllis was approached in vain by many suitors, and, when Geoffrey explained to her that she must wed some one, she, beside herself with humiliation and still too proud to accept Geoffrey, led him to think that she was willing to wed the Governor. The Governor's subsequent attempt to win Phyllis by force was frustrated by Geoffrey and led to a duel in which the Governor was worsted, vowing vengeance. Phyllis' fears for her rescuer's safety called forth from him a passionate appeal to which her heart at last responded. The mutual confession of love was interrupted by the return of the Governor with his guards to arrest Geoffrey for attempted assassination. As they were about to lead him away, word was brought from a newly-arrived ship that the Governor has been recalled to England. Geoffrey was freed and elected to fill the vacant place until a new Governor arrived from England, and Phyllis and Geoffrey were united.

There was little new in the story, and its treatment was cumbersome, conventional and at times quite involved. The finer points of the narrative were generally lost through the fact that essential lines were sung, not spoken—a common and deplorable fault in works of the class, serving only to make unintelligible what is most needed to be made clear. The dialogue and lyrics were of only fair quality. Mr. Warren's music was of decidedly ecclesiastical turn, the choruses especially savoring strongly of oratorio processes, and suggesting Haydn when Sullivan would have been a better model. The melodies, too, were all pretty much alike, and the orchestration was fain often to take on the tones of somberness and despond.

The opera itself, because of its authors, must be considered from a professional standpoint, but the interpreters cannot all be regarded in that light. By this standard the players were far better than the opera. Martha Miner, in the title part, sang and acted with grace and charm. She has a beautiful, well-trained voice, a magnetic presence, and considerable dramatic skill. Mrs. Warren as Sarah Turner and Grace Hornby in a spinster role were tuneful and pleasing.

Mackenzie Gordon, of course, sang splendidly as Geoffrey Dale, although he did not act as well as he sang, which observation applied also to George M. D. Kelley as the Governor. Robert Hosea, Jr., made a handsome, picturesque ship captain, and was dramatically and vocally excellent. Robert J. Webb made a hit in a comedy part, and so did Louis Fitzgerald, Jr., with a delightfully executed hornpipe. The lesser roles were acceptably played.

W. H. Post rehearsed the opera, and Sam Marion devised the dances, which were very good indeed.

ENGAGEMENTS.

For The Queen of the Ranch: William Duncan Preston, J. Francis Kirke, Louis Frohoff, Edward W. Hume and Eugenia Besserer.

Carolyn Clawson, by Daniel Frohman.

Louis Morrell, Daisy M. Grogan and Charles E. Burrell, for Slaves of the Orient.

John T. Webber, with James O. Barrows.

Anne Sutherland, for the lead with the Criterion Stock company at the Star Theatre, Buffalo, N. Y.

GOSSIP.

G. A. Stryker, whose portrait heads this column, has been with some of the representative stars and managers of this country, among them Richard Mansfield, William Gillette, Charles Frohman, William A. Brady, Robert Downing, and Pilar Morin. He is at present leading man with R. B. Mantell, in The Dagger and the Cross, in which play his work as Zilletto is said to have been second only to that of the star. The worst characteristics of an accomplished libertine make his role one of peculiar repugnance, yet so skillfully is it handled that it possesses a fascination which holds the interest of the audience to the last. It has been pronounced a finished piece of work, standing almost upon a level with that of Mr. Mantell.

James R. Smith is recovering after undergoing a surgical operation at the New York Hospital.

Amy Whaley, who has been appearing here with the Castle Square Opera company, will go with that organization to Chicago.

Treasurer Warren B. Emerson, of Quo Vadis, at the New York, was missing for a day last week and there was great excitement. Then he reappeared and the world resumed its normal revolutions.

Scott McKeown, a wealthy Pennsylvanian, and Dorothy Dulin Studebaker, a Californian heiress, were married in San Francisco on May 10, the bride announcing her intent to appear in opera next season.

Adele Clarke and James L. Carhart, two "palmy day" players whose popularity is no less in the present than in the past, have, it is rumored, secured a novel one-act play in which they will appear shortly in vaudeville.

Harry Corson Clarke will close what has been a very successful tour in What Happened to Jones, at Denver, Col., on May 19. He will spend the Summer at different resorts on the Atlantic Coast and will open in his new comedy, What Did Tomkins Do, early in September.

The lease of the American Theatre property by Henry Greenwall and Sidney H. Weis was recorded last week. It covers a term of five years, from Sept. 1, at an annual rental of $30,000.

Robert T. Haines has been elected to membership in The Players.

James Cherry closed his third season under the management of E. D. Stair on May 13, and will return to New York.

Arthur Kelly, while at his work as property man with Across the Pacific, in Brooklyn last Tuesday, accidentally shot a blank cartridge into his hand. Though suffering intense pain he pluckily continued to work all the week.

The annual meeting of the stockholders of the Madison Square Garden Company was held on May 8, when were re-elected the following board of trustees for the ensuing year: Frank H. Sturgis, J. Pierpont Morgan, Charles Lanier, James T. Woodward, W. F. Wharton, H. I. Nicholas, H. H. Hollister, James C. Young, Stanford White, D. O. Mills, and W. C. Gulliver.

Mrs. Harry Dodd played Gertrude Bradley's part in Tally Ho at the Eden Musee last week, Miss Bradley being ill.

The annual meeting of the stockholders of the Metropolitan Opera and Real Estate Company was held on May 9 at the Metropolitan Opera House. The following directors were re-elected for the ensuing year: Samuel D. Babcock, George F. Baker, George S. Bowdoin, George G. Haven, Adrian Iselin, Augustus D. Juilliard, Luther Kountze, D. O. Mills, J. Pierpont Morgan, H. A. C. Taylor, H. McK. Twombly, George Peabody Wetmore and William C. Whitney.

Kate Claxton was discharged in bankruptcy last week in this city.

Alfred E. Aarons and Louis H. Donnelly will manage a Summer run of Mam'selle 'Awkins at the Iron Pier Auditorium, Atlantic City, N. J.

The Whitney Sisters, cornet duettists, closed their third successful season with E. D. Stair's Who is Who on May 13, at Grand Rapids, Mich. They recently purchased two gold cornets, said to be among the most elaborate ever made in this country.

When The Missouri Girl closed its sixth season at Niagara Falls, on May 10, the members of the company departed immediately for their respective homes and summering places. The entire company has been re-engaged by Fred Raymond for The Missouri Girl and Old Arkansaw next season.

Artemisia Bowen's recital, announced at Sherry's for last Thursday, was postponed till May 25, when she will be assisted by several musical artists of note.

Walter Fane, late with Frank Long, has organized, at Ashland, Wis., the Fane-Farrell company. The roster follows: Walter Fane, Charles Mortimer, Horace Herbert, F. A. Clark, Don Macmillan, Vessie Farrell, Dorothy Grey, Nellie Granville, Rose Hale; H. H. Shackelton, manager; Steve A. Farrell, business manager.

Boyd Carroll will tour next season in his new play, Round the Clock. The title was used by Augustin Daly for a production originally shown at the Grand Opera House in this city, Nov. 25, 1872.

Hugh Ward, who went to Australia with Hoyt and McKee's company, has been engaged by manager J. C. Williamson. He is playing in a pantomime called Little Red Riding Hood, at the Princess' Theatre, Melbourne.

The gold statue of Maude Adams, made by Bessie O. Potter, and said to be worth about $200,000, was exhibited during the last few days at the foundry of the Henry-Bonnard Bronze Company in this city. It will be shipped to-morrow (Wednesday) for Paris, where it will be shown at the Exposition as an attraction and not as a part of the American exhibit.

Florence Hamilton Wells played the part of Tirzah in Ben Hur, at the Broadway, during the recent illness of Gertrude Lyons, and acquitted herself admirably.

Mrs. J. C. Hurst is seriously ill at her home in this city.

TELEGRAPHIC NEWS

CHICAGO.

The Season's End and the Summer's Promise—Bills Still Current.

(*Special to The Mirror.*)

CHICAGO, May 14.

The end is in sight. There is just about enough ink left in my fountain pen (if it works) to write "Finis" under the record of the most successful season that local theatrical managers have ever enjoyed. And if the pen doesn't work, I may be obliged to cancel a date or two. As you already know, the Columbia was closed with one performance of The Fire Fiend some time ago. Powers' will close with Viola Allen's engagement; the Grand will close its doors for the Summer after Weber and Fields leave next week, and of the leading houses only McVicker's will be left open for the Summer.

When Otis Skinner winds up his four weeks at McVicker's next Saturday he will retire to the cozy northside flat he has rented as happy as any star of the year, for he has had a splendid season in The Liars, is well equipped for next year with a success in Prince Otto, and will remain with us until July 1, when he and his charming wife will go to Vermont to visit the old Skinner home until work begins again. They will take with them "the only Cornelia," who celebrates her first birthday this month. And the indications are big for the fourth and last week of Prince Otto, which opened to-night, and will be the climax of a popular success.

It is proposed to make the Forty Club's last gathering of the season a "corker." It will occur at the Wellington on May 22. Among the club guests the following are looked for: Weber and Fields, Otis Skinner, Charles J. Ross, Maurice Barrymore, Edgar L. Davenport, Peter F. Dailey, Harold Russell, John T. Kelly, Robert Drouet, Edwin Arden, C. Leslie Allen, David Warfield, Frank C. Bangs, Howell Hansel, and Joseph J. Buckley.

It is expected that to-morrow Manager Litt's adjutant, "Sandy" Dingwall, will arrive here from New York with a special trainload of scenery and costumes for Hearts Are Trumps, which will be retailed at McVicker's through the Summer at a dollar per heart for best seats, with the original New York cast. As it is necessary to arrange the heavy scenery carefully, the first performance will not be given until the evening of May 22.

After two splendid runs in Miss Hobbs at Powers', Annie Russell left us Saturday night, and this evening Viola Allen returned in The Christian for four weeks, after which Manager Powers will close the doors and take his family to Europe for the Summer.

That Governor Roosevelt of yours is a thoroughbred. When he was out here not long ago I enjoyed a social chat with him, and he told me of the fad of his sons, which is the raising of guinea pigs. He said that as these animals increased so rapidly he had limited the boys to fifteen of them. Beyond that they were to be given away. Each of the pigs were named for celebrities—one Admiral Dewey, another Father Kelly, another Bishop Doane, another Oom Paul, one Father Maguire, and so on. One morning the youngest son went to the Governor with the startling information that "Father Maguire had children." The litter contained one abnormally large guinea pig, which the boys named the Prodigal Son, in the belief that "prodigal" meant the same as "prodigious."

Eighteen weeks spent by one play in Chicago during one year is quite a record, but Gus Thomas' Arizona made it and retired with credit Saturday night, the only blot upon the engagement being the bringing of a $20,000 damage suit for alleged defamation of character brought by Mrs. A. A. Edwards (Adora Andrews), of the company, against Theodore Roberts, the leading man. The ground is greenroom gossip, it is said.

Willie Collier followed Arizona at the Grand last night, and Mr. Smooth will be with us for a week, after which Weber and Fields will close the theatre for the season, and the demand for seats at advanced prices already threatens the house record at the rates.

In a walk of six blocks the other day I could have enjoyed a first-class minstrel company of the old school, for I happened to meet Billy Rice, Banks Winter, Billy Arlington, and Ned Kayne.

Shakespeare within the reach of all has made such a hit at the Dearborn that Romeo and Juliet will be continued through this week. The stock season at this house will close four weeks hence.

At the Great Northern Theatre yesterday James H. Wallick's big production of The Dairy Farm, as you saw it in New York, opened for a run to be measured by the business. It pleased two large audiences.

The Academy of Music will try a Summer season of stock. Yesterday the Aubrey Stock company opened there and will regale northsiders with an assortment consisting of The Fire Patrol, Faust, The Two Orphans, Saved from Death, and Leah the Forsaken.

A "sketch artist" called on Otis Skinner the other day and offered for sale a mythical sketch in which he said he had pictured a dead beat actor under the name of "Skinner Otis." He thought the star "might buy it," but Otis was not in the "blackmail" mood and respectfully declined. This is a new one. Lackaye Wilton please write; regards to Crane William.

For Fair Virginia is the bill at the Bijou this week, while over at the Criterion James T. McAlpin is springing a Swedish drama, Hans Hansen.

Wicked London is at Hopkins' this week.

Horace Vinton, Frank Wallace, Dell Smith, and Wallace Hume formed an Auld Lang Syne group on a downtown corner one afternoon last week. At last accounts they were still there, each one fearing that if he left the others would talk about him.

The Beggar Prince is the operatic offering at the Lyric this week, together with Lytell's travesty on The County Fair.

A Grip of Steel is at the Alhambra this week.

Peaceful Valley will soon be given by the Dearborn stock.

Jane Kennark and Thomas Oberle will be in Arizona when it opens in New York in the Fall. As yet no one has been chosen to take Arthur Byron's orginal part, as Lionel Barrymore, its last exponent, goes with Sag Harbor. It will be hard to replace Byron.

Manager James S. Hutton, late of the Lyric, will have a testimonial at the Lyric on May 25.

Hal Reid's Knobs o' Tennessee will be seen up at the Alhambra next week.

Frank Pixley, one of the authors of Tim Murphy's The Carpetbagger, and Gustav Luders, director and composer, have written the musical extravaganza to be given at the Dearborn on June 17 for the Summer.

Of the Arizona players, Edwin Holt and Vincent Serrano go from here to register at The Players, New York; Theodore Roberts leaves for his California fruit farm; Eleanor Robson will go to Paris, and Lionel Barrymore and his father will enjoy a horseback trip through the Adirondacks.

I see that Eddie Foy, our old Chicago comedian, is to star next season in a new farce called Troubles of His Own. He should be letter perfect by this time.

Here is the latest bulletin from our friend "Punch" Wheeler: "Phillip Phillip is here ahead of twelve of Ed Rush's companies. He was also in Louisville last week—that is, his astral body was there. And he is worried because of Derby Day at Louisville, and if his astral went to the races he is afraid he has lost this week's salary."

Before Sir Henry Irving and Ellen Terry left here they gave to Edward Freiberger, editor of the *Saturday Evening Herald*, a number of very interesting curios, among them the famous bond used in The Merchant of Venice, a coin from The Bells, and several mementos from Robespierre.

The chutes, the roof-gardens and the vaudeville parks have already announced their Summer openings and the bicycle fiends will soon have their annual chance to make Milwaukee famous.

Billy Rice says that he has never seen Uncle Tom's Cabin, but as I have it on good authority that Harriet Beecher Stowe never saw Billy Rice, it looks like a stand-off. "BIFF" HALL.

BOSTON.

The Month of May in the Modern Athens—What Goes On Down East.

(*Special to The Mirror.*)

BOSTON, May 14.

Wheels within Wheels opened a week's engagement at the Museum, with John Mason and Hilda Spong at the head of the cast. It will stay here only a week, for George H. Broadhurst made a clever move and booked Why Smith Left Home for a return engagement on account of its emphatic hit during its recent fortnight.

Our New Minister was brought to the Park to-night for a Boston run and the opening was not promising. Since the play was seen at Malden a week ago there have been some changes in cast and George Richards and Eugene Canfield are new in the company, as well as P. Aug. Anderson.

The Rogers Brothers in Wall Street opened at the Hollis to-night, and as the first performance was a benefit to Charles J. Rich, assistant manager of the theatre, the house was sold out far in advance. The comedy will be withdrawn after this engagement.

Fay Templeton has proved the bright and shining light of Broadway to Tokio at the Tremont and has made the biggest hit of the production, which remains only one week after this. There was a loss of one performance as a result of legal complications between the Tillers and the Sires, for bonds were furnished and the scenery and costumes were released. It promises to be some time before the episode is forgotten, however.

A Gilded Fool has succeeded Quo Vadis at the Castle Square, but it will hold the stage only one week and then will make way for a revival of The Prodigal Daughter. One of the features of the week is the first appearance of Hope Ross with the organization, with which she is to remain this Summer.

The Lady Slavey is in its last week at the Columbia, and then will come The Belle of New York with what is advertised as the London company, but which has been reinforced by Helen Lord, William Cameron and D. L. Don, while Dan Daly steps along from the present production to his old character.

Sapho remains the play at the Bowdoin Square this week, but an entire change in cast is made and Ethel Brandon plays the title-role, while Paul Gilmore is the Jean. One of the most interesting features is the return to the Bowdoin Square stage of Florence Hale, Charlotte Hunt and Henriette Rich after their long visit to the South.

The Police Inspector is the production of the week by the stock at the Grand, and souvenir photographs of Thomas Carrick were given away to-night.

The Grand Opera House and the Boston are closed.

The Summer season at the Tremont with a stock company under management of J. H. Gilmour and L. J. Rodriquez wil open on June 11, with the first production on any stage of The Son of Carlecroft, by Theodore Burt Sayre, which will be given an elaborate setting by Physioc. Among those who are to be in the cast with Mr. Gilmour are Annie Clarke and Dodson Mitchell, Frances Ring and Gus Weinberg. Several new plays are to be produced in the course of the Summer.

Harry Farren, business-manager of the Columbia, is going to Paris to see the Exposition in August.

Marie Dressler holds the golf championship of The Lady Slavey company, but I am waiting to see whether she challenges Francis Wilson to a match on the Franklin Park links. It would be worth going miles to see.

Why Smith Left Home is resting in Boston this week preparatory to resuming its season at the Museum next Monday.

Mrs. Langtry ended her engagement here in The Degenerates last week, and on Saturday night she made a farewell speech and hinted that she might return to America. She cautioned the audience against believing all the newspapers said purporting to come from her, as the best copy is not always the most truthful.

Charles Mackay, the popular actor of the Castle Square company, will certainly return to that organization next season. He sailed for Europe with his charming wife May 12, but he will be back in time for some of the later plays of the Summer.

Florance Enneking has closed a successful season with Hearts of Oak and has signed with that play for another season. She is the daughter of John J. Enneking the Boston artist, and she has returned to Boston for the Summer.

George T. Richardson, dramatic editor of the *Traveler*, is at work upon three comedies.

John Drohan, well known by so many theatrical people, received a loving cup and a pair of diamond cuff buttons when he was superseded in office by the reverses of politics as superintendent of public buildings of the city.

There was quite a lively little debate in the House last week on the bill to provide that licenses for public amusements should be issued by the boards of police of cities. This was a cleverly introduced measure to get around the blackmailing methods of some Boston aldermen—past, present and future—and it deserved to succeed, but after the debate the House refused to order the bill to a second reading by a vote of 42 to 72, and only 24 of the necessary 30 favored a roll call.

Joseph A. Ott, who travels from Broadway to Tokio, but who gives Bellingham as his residence, is a petitioner in bankruptcy, with liabilities of $2,835 and no assets.

The court has overruled the motion for a new trial in the case of John Cadigan, a real estate broker, against Lotta, the actress. The case went against her in a lower court, greatly to the surprise of many who had followed the proceedings. The case will probably go to the Supreme Court on law points.

Bernhardt and Coquelin are announced to begin their coming tour in this city, Nov. 12. The engagement will be played at the Boston.

Rev. J. Henry Wiggin lectured on "The Old Theatres of Boston" at the meeting of the Bostonian Society at the Old State House last week.

Maude Odell closes her season with James O'Neill at Fall River on May 19, and then will come to Boston to attend the celebration of the wedding anniversary of Mr. and Mrs. J. Hallett Gilbertie, of the Charlesgate. Mr. Gilbertie dedicated his "Danse la Gaiété" to Miss Odell, and it has been played successfully by many of the orchestras in cities visited by her this season. She will then take a short vacation before returning to Boston, June 4, for the Summer at the Castle Square.

The transfer of a lot of real estate at the corner of Tremont Street and Van Rensselaer Place revived the rumor that a new theatre would go up on that site. However, things are no further progressed than they were two months ago, but if it goes through Alfred A. Aarons will have the house.

Meant'me they are having a thorough overhauling at Music Hall, and it will be turned into a house perfectly capable of work for vaudeville, burlesque or extravaganza. Who will have it has not been announced, but it will probably be ready for opening in September. The chief change will be in moving the stage from the south to the north end of the building, so as to have a stage entrance from Bromfield Street.

Horticultural Hall has been sold to a syndicate and an office building will be put up on that site.

Louis Miller has been doing the advance work for Our New Minister for the week on the road and in Boston, and he did it in capital manner. George W. Ryer called him back to be with the company and to remain also in Boston. The Sunshine of Paradise Alley will be Mr. Miller's exclusive property next season.

John W. Kerr drank carbolic acid for love of Blanche Wilson, who was playing at the Nickelodeon last week, but emetics, stomach pump, etc., put him in such first-class condition that now he is a topliner there and daily tells the story of how it feels to come so near dying. He was formerly the pianist at the Nickelodeon.

My friend, the press agent, has just shown me a letter from the editor of a suburban paper requesting some "½ tones for gratuitous insertion in his cols." He modestly requests the "usual privilidges." He'll get them—paying $1.50 per seat.

Mary Sanders has taken a charming little residence at Wellington and will spend the Summer there. I fancy that she will play a prominent part in the afternoon trip to the post office, which is the distinguishing social function of that suburb.

Grace Atwell has returned to New York after visiting her home in this city. JAY BENTON.

PHILADELPHIA.

Regular Season Closes—Successful Stock Companies—New Theatre Planned—Gossip.

(*Special to The Mirror.*)

PHILADELPHIA, May 14.

The following places of amusements are closed for the season: Grand Opera House, Chestnut Street Theatre, National Theatre, Chestnut Street Opera House, People's Theatre, Eleventh Street Opera House. Others will shortly follow suit.

The engagement of Creston Clarke and Adelaide Prince, at the Park Theatre, is the longest and most successful they have ever played in this city, this being their fifth and final week. This engagement closes their season, and that of the theatre. The programme is Richard III, Hamlet, and Romeo and Juliet. Manager Bard Worrell deserves great credit for his excellent business qualifications in placing this theatre in the front ranks. The Hashims, of vaudeville fame, enter into possession of their three years' lease of this house Aug. 1, and reopen the middle of September with dramatic stars and combinations.

Three Little Lambs are in their second and last week at Gilmore's Auditorium, playing splendid business. New specialties have been introduced that meet with great favor. Manager Samuel E. Rork, of this organization, is now forming a new company, with Marie Cahill and Raymond Hitchcock as the stars, to launch a spirited musical production early in the Autumn. The attractions for next week at the Auditorium will be Graham's Blackville Society.

The last week of the season at the Broad Street Theatre will be devoted to benefits to the employees. The Maneuvers of Jane is the attraction.

The Grant Operatic Society of local amateurs will present Amorita at the Broad Street Theatre, May 22. Siegfried Behrens, the well-known musical director and manager, will wield the baton on this occasion.

Mam'selle 'Awkins has been received with particular favor at the Walnut Street Theatre, and is now in its fourth week to good attendance. As there are no further bookings, the engagement will continue until the patronage declines.

The Girard Avenue Theatre, with the Durban-Sheeler Stock company, presents a praiseworthy revival of Camille, with Rose Stahl in the title-role, excellently supported by the well-known members of this organization. This is the farewell week of Rose Stahl. The coming week Bertha Creighton appears in Romeo and Juliet. It is the present intention of the management to run the season for many weeks yet, and they are now at work on a production of Quo Vadis.

The Standard Theatre management intended to close their season May 12, with their dramatic stock company, but as business improved changed their minds, and will remain open for this week, presenting East Lynne, with daily matinees.

In spite of the lateness of the season, Forepaugh's Theatre continues to attract large patronage with the weekly change of prominent productions. The Hoop of Gold, this week with John J. Farrell, Carrie Radcliffe, and a well known stock organization, beautifully staged, is well received, and deserves its cordial reception. Next week, The Planter's Wife.

Keith's Theatre offers one of the best programmes of the season this week. John C. Rice and Sally Cohen, Joe Welch, Bunth and Rudd, Johnson and Dean, Canfield and Carleton, Frobel and Ruge, Olympia Quartette, McCoy Sisters, and Sam Marion, Newhouse and Ward, Three Murray Brothers, Terry and Elmer, Mr. and Mrs. Stuart Darrow, Alfred Sturrock, Ahern and Patrick, and the biograph. Usual large patronage.

Buffalo Bill's Wild West Show owns the town. They gave an immense street parade to-day, and then marched to their quarters at Twenty-ninth Street and Columbia Avenue, playing afternoon and evening to the capacity.

Anna Firmin Jack, wife of John Jack, will make her debut as a soprano soloist here at the New Century Drawing Room, May 25. She has devoted the past four years to earnest study and it is said that her voice shows a remarkable development.

The Royal Marine Band of Italy will be heard for the first time in America, May 21, at the Broad Street Theatre.

M. W. Taylor will have the management of the new enterprise at the Philadelphia Base-Ball Park, which opens the season toward the end of this month. Open air concerts will be given, each number alternating with a vaudeville act. Gilmore's Band, booked for two weeks, will be followed by the Hungarian Boys' Band, Rosati's Band, and the Indian Band, each for similar term. The vaudeville features will be changed weekly. Prices, 10 to 25 cents. The concerts will be given only in the evenings.

The openings of the numerous parks are scheduled for May 26. Willow Grove, with Damrosch's Orchestra; Woodside Park, with First Regiment Veteran Corps Band; Chestnut Hill Park, with vaudeville features.

I am informed of the purchase of the property at the Northeast corner of Eighth and Vine Streets, with all the adjoining property northward to Wood Street, which will be utilized for building a new theatre, for which plans are now under way. The house will be devoted to vaudeville. This location is very desirable, as it is in the shopping district, and is within a stone's throw of Keith's Theatre, Forepaugh's, the Lyceum, and the Star. S. FERNBERGER.

WASHINGTON.

The Season's Last Attractions—Big Sale for Weber and Fields—Current Topics.

(*Special to The Mirror.*)

WASHINGTON, May 14.

But two weeks more and the regular season will end. The Lafayette Square closed last week and with Saturday night's performance the Academy of Music passes from the dramatic field, and when reopened will be under the management of N. E. Hashim, with vaudeville twice a day as the policy of the house. The National, Columbia and New Grand will close a week later, and the finish is expected to be a lively one, for the order of the Mystic Shrine hold their annual convention in this city and thousands of delegates and visitors are expected from all quarters.

E. H. Sothern and Virginia Harned opened to-night at the National in The Sunken Bell, seen here for the first time. Four performances of Hautpmann's fairy romance will be given, the remaining three performances being given over to The King's Musketeer.

Francis Wilson will be at the Columbia Theatre next week in Erminie. Managers Luckett and Dwyer have speculated in this instance, having purchased the attraction for the week. The curtain goes down on the present season May 26, but will roll up again May 28 with the Spring and Summer season of the Columbia Theatre Stock company, under the management of Daniel V. Arthur.

The single appearance of Weber and Fields' Stock company at the Columbia, Wednesday night, will find every nook and corner crowded. Even at the rate of $3 each for orchestra chairs and proportionately increased prices all over the house the sale is enormous and the chances are that a very large number will be turned away.

Black Patti's Troubadours opened at the Academy of Music to large attendance. The mixed programme of rag-time songs, buck dancing, cake-walks and operatic selections met with appreciation. This engagement closes the season.

Walter Evans, late treasurer of the Lafayette Square, has been appointed to a clerical position in the Government Printing Office.

The Choral Society at their last business meeting reported the largest balance in the treasury in the history of the society. A pleasing incident was the presentation of a handsome silver loving cup to Professor Josef Kaspar, the musical director, and to John Porter Lawrence, the accompanist, a score of Wagner's Ring of the Niebelungen.

The Rev. Dr. Thomas Chalmers Easton, pastor of the Eastern Presbyterian Church, who has been sued by Olga Nethersole for $20,000 damages for alleged slander, has retained for his counsel A. S. Worthington, a prominent attorney here.

De Wolf Hopper's closing week of his season was a big winner both for him and for the Columbia.

The statement that Jessie Mackaye of De Wolf Hopper's company, had been engaged for the ingenue roles with the Columbia Summer Stock company is untrue, although there were efforts made to secure her services.

Victor H. Johnson's Lafayette Square orchestra are at The Islesworth, Atlantic City, for the Summer.

Besides Weber and Fields' night at the Columbia, May 16, the week is filled. To-night there will occur Cora Shreeve's annual May ball; Tuesday, a concert by the United States Marine

Band; Thursday, the Damrosch Society's closing concert, with Giuseppe Campanari as soloist, and Friday and Saturday the Carroll Institute Dramatic Club presents for charities A Night Off.

William H. Dupont, after a season with William H. Crane, has returned to his home here for the Summer. He has been re-engaged for his original part of Bill Montaig in David Harum.

A song recital by Carrie Bridwell, contralto, and Julian Walker, basso, of the Metropolitan Opera company, assisted by Harvey Murray, accompanist, will take place to-morow night in the Hotel Raleigh banquet hall.

A new song, by Sarah Willard Howe, a Washingtonian, entitled "Litttle Sunshine," has just come from the press. It is attractive, both in melody and words. The music is by W. G. Collins, who was joint author with Miss Howe of The Washington Girl, a success of last year.

The Carroll Institute Dramatic Club will present A Night Off at the Columbia May 19.

JOHN T. WARDE.

ST. LOUIS.

Car Strike Hurts Business—The Summer Gardens—At the Theaters.

(Special to The Mirror.)

ST. LOUIS, May 14.

The street car strike, which went into effect Tuesday morning, ruined the business of the Columbia, Havlin's and the Standard, the only theatres remaining open last week. Unless the strike is ended soon the amusement prospect in St. Louis will be anything but bright.

Managers Middleton and Tate, of the Columbia, have the following bill this week: Hilda Thomas, the De Forests, Keno, Welch and Melrose, Carrie Scott, Moreland, Thompson and Roberts, Post and Clinton, Lulu McConnell, Rice, Cady and Vedder, the Lozelles and the kinodrome.

For the closing attraction of the season at Havlin's Manager Garen is offering another Sapho company, headed by May Wheeler and Edward Elsner, supported by George Barr, Verne Armstrong, George Sprague, Frank Currier, Grace Elwood, Edith Claire, Stella Blair and Edith Hamilton.

The Sapho Burlesquers are at the Standard. The following entertainers are in the company: Agnes Behler, Bernard Sisters, Merritt and Rozella, Constance Windon, Gordon and Lick, Vivian Sisters and Byron and Langdon. Next week the Bowery Burlesquers.

A. C. Robinson, press representative of the Hopkins Theatre, has gone to his old home at Louisville, Ky., for a rest prior to beginning a hard season's work at Delmar Garden, where he will act as assistant to Manager Gumpertz.

On account of the street car strike Manager Hopkins has postponed the opening of Forest Park Highlands until Sunday, May 20.

The Highlands are now undergoing many improvements. Some new buildings are being erected and the theatre pavilion is being remodeled. Its seating capacity will be increased by 600, and the floor will be slanted, giving it the appearance and arrangement of a regular playhouse. Improvements will also be made in the seats. In addition to the usual attractions a children's theatre will be a feature. It is being built and arranged especially for children, and the attractions will be of a character that will appeal to them, among them being Tilie's Marionettes, which have been engaged for the season. The grounds have been supplied with 3,000 additional lights and will be brilliantly illuminated in every nook and corner.

The Suburban will open May 20, under the management of Sam Gumpertz. The stock company system of minstrels that was tried last season with great success will be employed again this Summer. Manager Gumpertz has aready engaged the following favorites of last year's company for the new organization: Carroll Johnson, Tom Lewis, Fred Warren, Al. Blanchard, George Wilson, George Thatcher and Jimmie Wall. Others will be added by opening time. Four vaudeville acts will be presented every week.

The Delmar Garden is the newest of the St. Louis resorts. The owners of the place are August Busch, George W. Baumhoff and J. C. Jannopoulo. The manager for this season will be Sam Gumpertz. The park has an area of 43 acres, half of which are covered with heavy timber. It has eight buildings which will be given over to the accommodation of patrons, a ball ground and a steeplechase. The latter is built on the plan of the scenic railway, but has horses for patrons to ride, after the fashion of the modern merry-go-round. A bathing pool is in the center of the grounds and other amusements will be possible. The theatrical amusements will be under the direction of E. E. Rice, of extravaganza fame. The theatre will seat 3,000 persons and is provided with handsome opera chairs. Only operatic extravaganzas will be presented. The first performance will be given Sunday, May 27. Evangeline will be the bill. The singers will have the assistance of an orchestra of forty-three pieces under an efficient director. This orchestra will give concerts before and after every performance. The investment of the company in frame buildings is so large that it will maintain a regulation fire company and a chemical engine on the grounds at its own expense in order to be properly protected from fire.

Mannion Park will operate as usual. Fent A. Farnham has been appointed as manager and has announced that he will run the theatrical feature on an elaborate scale. He will present only vaudeville attractions. The band concerts will be made an attractive part of the entertainment programme at this resort. The musicians will be under the direction of J. H. Bromley. The opening will take place May 20.

Maurice Freeman, the popular leading man at Hopkins' will put on a stock company at Koerner's Garden.

Alexander Petschnikoff, the Russian violinist, and Mark Vanbourg, pianist and countryman of the former, assisted by Aime Lachaume, the French pianist, will give a joint recital at the Odeon Friday evening, May 18.

R. G. Welch, formerly manager of Koerner's Garden, will open the Park Theatre at Grand avenue and Herbert Street, May 26. Vaudeville and comedy will be given.

Mrs. Howard, who has been connected with the St. Louis *Republic* for several years, has been appointed press representative of Forest Park Highlands by Colonel Hopkins.

Clark Brown, press agent of the Columbia, will act as treasurer and also look after the press work of the Suburban Garden this season.

Manager Garen, of Havlin's, will leave for New York immediately after the closing of his popular house next week. He expects to spend considerable time at Atlantic City, returning to St. Louis in July to superintend the refurnishing of Havlin's for the coming season.

J. A. NORTON.

BALTIMORE.

James Young at Ford's—Weber and Fields at the Academy—Manager Strakosch's Benefit.

(Special to The Mirror.)

BALTIMORE, MD., May 14.

The attraction at Ford's Grand Opera House this week is James Young in the romantic play, Lord Byron, by Rida Louise Johnson. Mr. Young is a Baltimorean, and a good audience turned out to greet him. His performance showed an admirable conception of the roll, executed with skill and finish. The company gave satisfactory support. Mr. Young will play the week at Ford's and will undoubtedly do an excellent business. At the matinees on Wednesday and Saturday he will appear in David Garrick.

With all the members of their all-star stock company, Weber and Fields appeared to a packed house at the Academy of Music this evening. Their offerings were Whirl-I-Gig and Barbara Fidgety. The engagement of this company will be but for two evenings, closing to-morrow night.

The Queen of the Ranch, a romance of life on a cattle ranch in Texas, is the attraction at the Holliday Street Theatre this week. The play is from the pen of George L. Kennedy, and the situations are strong and admirably adapted to interest the patrons of the Holliday Street. The play is interpreted by a very good cast, among whom are Leslie Haskell and Alfred Rumble. Mr. Rumble was at one time a member of Ford's Stock company.

A testimonial benefit was tendered to Manager Edgar Strakosch, at the Music Hall, on Saturday evening last. The affair was highly complimentary to Mr. Strakosch, and the return a most substantial one. The programme was a varied one, embracing a number of excellent musical selections rendered by well-known artists, together with a number of acts of refined vaudeville. Mr. Strakosch has endeared himself to our public during his stay in this city, and he undoubtedly has the best wishes of our theatregoers for his continued success at the Music Hall.

HAROLD RUTLEDGE.

CINCINNATI.

All Theatres Dark Save One—Summer Resorts Not Open—The Music Festival.

(Special to The Mirror.)

CINCINNATI, May 14.

Theatrical news in this city may be summed up briefly in one word, nil. Every theatre in the city is closed except the People's, where a vaudeville attraction is holding forth, supplementing pictures by the biograph of the Jeffries-Sharkey fight. Saturday night the People's will also wind up its season.

The season at Chester Park will open June 24 with opera, as usual, as the attraction. The company engaged includes Adelaide Norwood, Hattie Belle Ladd, W. W. Hinshaw, Frank Belcher and others, with a chorus of thirty. A repertoire of grand opera will be first presented. Among the bills will be Martha, Faust, Romeo and Juliet, Mignon, Il Trovatore, Maritana and Carmen.

Manager Anderson has secured the Ludlow Lagoon for the Summer, and will open the resort June 3, after a general renovation has taken place. Vaudeville will be given in the amphitheatre.

Weber and Fields and their company will appear at the Grand next Sunday.

The Summer resorts have not opened yet, although the Zoo had two promenade concerts yesterday by Weber's Military Band that were well attended.

The Musical Festival that closed Saturday night achieved the greatest artistic success in the history of such events here. The chorus, which had been so conscientiously drilled by E. W. Glover, won unlimited praise.

WILLIAM SAMPSON.

SAID TO THE MIRROR.

JAKE SCHWARZ, Waco, Texas: "The business of the New Auditorium has been the best ever known in Waco. The past season I have given 140 performances, the gross for one of which was over $1,000; of nine, over $800; of six, over $700; and of twelve, over $600. I shall be in New York the latter part of May."

JOSEPH ARTHUR: "I have been informed that my Blue Jeans sawmill effect is being used in Uncle Josh Spruceby. This company have no right to use the effect, and I want to warn managers against them."

C. J. WILLIAMS: "My marriage occurred on April 21, 1898—not 1900—as has been published. Kindly correct the misstatement."

JOHN MAGUIRE: "A new theatre will be built on Broadway, to be ready for opening a year from the coming Autumn. The location will be Long Acre Square or its immediate vicinity. The projector of this new enterprise is James A. Murray, the multi-millionaire of Butte, Mont. Mr. Murray, who has been living the past Winter at the Waldorf-Astoria, has decided to take up residence in the East, although he will in any event spend much time in Montana, where his greater interests are located. He has recently bought a handsome country place on the Hudson, within easy reach of New York. Mr. Murray will build a theatre here as an investment. He purposes to make it the handsomest place of amusement in New York. The plans will call for a large office building in conjunction with the theatre. Mr. Murray has long been a warm personal friend of mine and I shall be the manager of the new house."

FERDINAND GOTTSCHALK: "In THE MIRROR'S list of plays of the year there was omitted my one-act play, Nanette, produced on March 23 at Daly's Theatre, at a matinee given for the benefit of the Mothers' and Babies' Hospital. For the sake of accuracy I beg to call attention to this fact."

NOTES OF NEW THEATRES.

A $20,000 theatre is being built at Antigo, Wis., by Hoeffler Brothers. It will seat 1,200 with a stage 36x60 and 40 feet to gridiron. The theatre will be under the management of Charles P. Hoeffler, and will open with The Woman in Black early next season.

On the site of the old St. Charles, New Orleans, Dr. George K. Pratt, purposes to build a fire proof and modern playhouse, with a seating capacity of 2,500. C. E. Bray, of Chicago, is the contractor. The house will be ready for opening in October. It will be called the Orpheum, and will be part of the vaudeville circuit of that name.

ON THE RIALTO.

With the closing of the season the Rialto has taken on, as usual, its air of Spring festivity, and from now until the Autumn it will masquerade as a Parisian boulevard in the midst of commercial New York. From the four corners of the country and the intermediate wastes of week and one-night stands the players are drifting in by couples and by companies; and happily, this year, most of them look as though the ghost had walked regularly and had been generous. Many of them already wear the "signed for next season" expression—than which there is no more gladsome mould known to the human face. In nearly every other countenance hope is written; for hope holds empery in the Spring, and players, being susceptible folk, reflect accurately the emotions of nature. It is a place of wondrous contrasts—this Rialto of ours. The gayest highroad or the gloomiest vale in all the world, according to one's mood or viewpoint. And to him who observes it with appreciation its Summer's tale will prove most fascinating. The pageant, now so brave of bearing, will march with slackening pace as the torrid months go by, and anxious lines will deepen around many a mouth that now smiles gaily at the future. Then, magically, when the long-hoped-for engagement comes, these lines will take an upward turn, and the eyes that almost looked upon despair will kindle with a new, glad light, illumining and glorifying for their owner the familiar faces and places of the Rialto. In the bright May mornings of the present anxiety and woe are jostled off the pavements of the thoroughfare. Warm greetings, laughter and hails of good-fellowship fill the air, and for the time the Rialto hides its tragic masque and becomes the players' paradise.

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Much discussion has arisen concerning the story of Eve Brodlique's play, Rue, recently acted in this city by dramatic students. The play, if memory serves, had been done before by Hart Conway's pupils in Chicago. The originality of the situation has been questioned and widely argued—not because the authoress appears to have made any particular claim for it, but for the reason that a newspaper writer in his notice proclaimed the theme as unique. The play tells of a priest who, in a numerous company, casually remarks that the first person that ever confessed to him was a girl who owned up to a murder. The observation excites only passing interest until a girl joins the party and, greeting the cleric, says that she was the first person this priest had heard in confession. The true power of this admirable situation is weakened by the fact that the girl is supposed to be of romantic turn, prone to say things untrue, and that, as it turns out, she really wasn't the first person who had confessed to the priest. People, rushing into print, have gaily traced the situation to old legal records; to Balzac, to Thackeray, to De Maupassant, and to others. The agitation has reminded many folk of the discussion caused by a proposition also concerning the confessional precipitated here some eight years ago when A. M. Palmer's stock company played Sydney Grundy's The Broken Seal. In that play a priest, after long deliberation, decided to save a man accused of murder, the real murderer having confessed the crime years before and having since died. The complication was so handled that the declaration of the good priest, who renounced the priesthood before divulging the secret of the confessional, was worse than useless, for the man in whose behalf it was done declined to accept freedom lest it should disgrace the family of the real murderer. Mr. Grundy's play was condemned alike by clergy and critics, and it was earnestly contended that its basis was improbable, since, in the entire history of the Church of Rome, no priest had ever been known to have divulged the secrets of the confessional. One eminent critic went so far as to say that any person willingly being let into a secret should die rather than betray the confidence and that, moreover, perjury or lying done in order to defend the secret could not be accounted as anything but laudable, no matter how great the concerns that rested upon a revelation. All this was argued pro and con and the evidence published weighed mightily against Mr. Grundy's hypothesis. He might do well to rewrite The Broken Seal for present day consumption, and to turn the sympathy from the priest to the accused but innocent man, while making the priest one who had long since been excommunicated, and had become an atheist, an agnostic or something of that sort. The problem would be presented then in a new form that might claim attention and excite renewed interest.

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The daily journey down the Rialto by Edward E. Rose—the American Edward E. Rose—is a performance that may be properly observed only from a third or fourth story window. A black figure bearing a roll of white manuscript appears in the distance, and at once the little groups of players make ready for what, from an elevation, appears to be a game of tag. Mr. Rose darts from group to group, and the game seems to be that he must shake hands with every man in one circle before he passes on to the next. Last Friday he made the run from the Forty-second Street base to the Thirty-fourth Street goal in forty-eight minutes, which is his best record for the week. Despite the many hours that Mr. Rose has devoted to the game during the season, he has probably rewritten and rehearsed more plays in the past six months than any other producer in New York, and it is rumored that he will have a hand in several of the important productions next Autumn.

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The stage-manager of the New York Theatre's Quo Vadis is respectfully advised to cut out the electric bell that works overtime during the burning of Rome. The apparent purpose of the bell is to warn the expert in charge of the noise machine that Joseph Haworth or somebody else has paused in a flight of oratory, whereat there is let loose a din that sounds like an army of baggage agents demolishing Saratoga trunks and is doubtless supposed to represent clattering chariots, tumbling buildings and lots of other things. The noise is all right, though unnaturally intermittent, but the tinkling of an electric bell in ancient Rome is somewhat incongruous. Why can't some system of wig-wag or block signals be adopted?

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It is a pity that Sada Yacco's exquisite performance of Sapho, one of the best pieces of acting seen here this season, should not have drawn larger audiences at the Bijou recently. Still more is it to be regretted that so many of those that did attend were wanting in artistic appreciation and saw only the crudities of the production, letting the really marvelous acting of Madame Yacco pass unnoticed. These persons made pests of themselves by continual giggling, and the fact that they were witnessing, not a burlesque, but a serious, conscientious effort was lost on them. The worst offenders in this regard at the first production were a knot of young men whose stupid guffaws were punctuated by attempts at humorous criticism of the performance. It was not until an emphatic remonstrance was made by one who recognized the real merits of the acting that they saw fit to deport themselves in a manner more akin to what common courtesy to the players demanded. That these disturbers are writers on topics of the theatre, and are supposed to have some knowledge of the subject that they make a specialty of, rendered their conduct all the more obnoxious and inexcusable.

IN SUMMER PLACES.

Manager and Mrs. Davidson, of the Davidson Stock company, will be at Sag Harbor this Summer.

Mr. and Mrs. Wallace Munro are guests of Mr. and Mrs. Charles T. Vincent, at Glen Cove, N. Y., for the Summer.

W. E. Horton writes from Mt. Clemens, Mich.: The following professional people have arrived at the Springs during the past week: Charles and Minnie Savan, Bob Hunting, Bobby and Rose Daly, M. E. Rice, Billy Stanford, Sherman McVean, H. C. Lefevre, and Andrew Hicks.

The Mack-Fenton company, in a repertoire, have been playing at the Opera House for the past two weeks to light business.

Mr. and Mrs. F. A. Howes (Jennie Bowen) will spend the Summer with Mr. and Mrs. Charles Frey, at their farm, "Sunnyside," in the White Mountains, near Mt. Washington.

Mr. and Mrs. Richard Golden (Katherine Kittleman) are spending a few weeks at their Summer home in Detroit.

Frank Karrington has leased a cottage at Jersey Heights for the Summer. He will begin on May 21 a six weeks' tour in The Burglar, under management of Arthur G. Thomas.

R. J. Culligan, treasurer for Richards and Pringle's Minstrels, is spending the Summer on his ranch, Cascade, Iowa.

Delmore and Wilson will spend their vacation at Onset, Mass., where they have been for eight Summers past.

Mr. and Mrs. David M. Peyser (Marion Keith) are spending the Summer on Mr. Peyser's ranch in the Cascade Mountains, Washington.

James E. Wilson will spend the Summer at his farm, at Fairport, N. Y. He will be leading man of the Dearborn Theatre stock company, Chicago, next season.

Mr. and Mrs. Albert A. Andruss (Agnes Herndon) are summering at their country place, West Nyack, N. Y.

Madame Cottrelly will summer at her cottage among the Jersey pines.

Ola Humphrey expects to spend the Summer at Bensonhurst, N. Y.

Mrs. Joseph Humphreys will go to Larchmont, N. Y. this week for the Summer.

Mrs. E. L. Fernandez has removed to Larchmont, N. Y., for the Summer, but is at her office in town every day.

Fred C. Kay, having closed with Other People's Money, will summer at Joliet, Ill.

Mr. and Mrs. V. C. Minnelli (Mina Gennell) closed their third season with the Murray Comedy company, at Joplin, Mo., on May 6, and will spend the Summer in Chicago, where Mr. Minnelli will direct the music at one of the parks.

Annie Ward Tiffany and her daughter, Rose Tiffany, will leave soon for Buzzard's Bay, Mass., where they will spend the Summer.

Mr. and Mrs. Garland Gaden (Laura Lorraine), will spend the Summer at their country home, "The Orchard," Freeport, L. I.

AMATEUR NOTES.

A company of children, none more than twelve years of age, played Uncle Tom's Cabin on May 14, at Krueger's Auditorium, Newark, N. J., for the benefit of Mrs. Amy Stone. The cast showed Joseph Woodruff, Leo. Hand, C. Alton Wood, Chester Lipmann, Samuel Fried, Bennie Kilgus, Louis Franconeri, George Hyde, Harry Lefkowitz, Thomas R. Wilson, Morris Lefkowitz, George Breen, Leo Stoger, Frank Senmon, Joe Freeman, Irma Day, Edna Dobbins, Mamie Franklin, Fannie Hertz, Edith Cashion, Samantha Grey, Marguirette Rahilly, and Hattie Everly.

The Loyola Dramatic company, of Philadelphia, played The Path of Duty, at the Academy of Music, in that city, on May 10, Lawrence J. Sharkey playing the principal role and directing the performance.

Under auspices of Stuyvesant Council, 690, R. A., of Brooklyn, N. Y., an amateur cast including Daniel J. Doyle, Harry T. McGill, Joseph T. Winters, Joseph Martin, Albert C. Campbell, Joseph L. Cain, Thomas McDonald, Anthony McGouty, Jr., Jennie Lace, Annie Bisson, and Nellie Bergyn, played Nevada on May 9.

The chorus girls in The Strollers' opera, at the Waldorf-Astoria, struck last Thursday after the matinee because they were not treated to supper. They vowed that they would not go on in the evening unless so treated. After consultation several Strollers marched them off to a restaurant and a terrible calamity was averted. The Strollers' chorus was composed of local choir singers.

The Adventure of Lady Ursula was produced at the Kingston, N. Y., Opera House on May 8, 9, by fourteen young society women, for the benefit of the Kingston City Library. The young ladies made an excellent impression on the large audiences. In the cast were: Veronica Cummings, Jessica Milligan, Jane B. Teller, Helen Gasherie, Susan Davis, Luella Van Etten, Blanche Noyes, Jennie Crosby, Jane F. Sahler, Agnes Cantine, Ethel Westbrook, Kathryn Frear, Anna Hart, and Minnie Webb. The production was under the direction of Harry S. Coykendal, who deserves a large amount of praise for his excellent training, as does Manager C. D. Carter, of the Academy of Music, who was the business-manager.

Yale University students will present the second Towneley miracle play at the Hyperion Theatre, New Haven, Conn., on May 23, under direction of Frank Lea Short. In the cast will be A. Tulin, J. R. Freeman, A. L. Griffiths, W. D. Howe, B. F. Mead, W. H. Dickinson, M. Moore, J. F. Adams, L. MacDougall, A. R. Hill, G. W. Noyes, C. T. Terry, S. B. Resor, and A. R. Cook.

St. Paul amateurs will present The Pied Piper of Hamelin at the Grand Opera House in that city this week for charity. John Armstrong will play the title role.

ENGAGEMENTS.

Herbert Brown, as assistant stage-manager, with the Victoria Theatre company, at Dayton, Ohio.

E. L. Walton, for Whitney's Quo Vadis.

Lyster Sandford, as stage director of the Salisbury stock, for the Summer season at the Davidson Theatre, Milwaukee.

Ethel Thornton, for Eunice, and Mabelle Rother, for Lygia, in Middleton's Quo Vadis.

Frank Karrington, for The Bowery After Dark.

Arthur E. Sprague and George L. Seabolt, for Slaves of the Orient, next season.

Tilleston Bryce, as leading juvenile for Myles McCarty's Dear Hearts of Ireland.

Harry Burkhardt, for the juvenile leads with the New Century Stock company, Newark, N. J.

Emma Ballard, to do her dancing specialty in Dear Hearts of Ireland.

John Martin, for press work with Buffalo Bill's Wild West.

William Gavin as advance agent with W. J. Jossey's Jim the Penman company.

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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MIRROR SUBSCRIPTIONS FOR THE SUMMER.

Members of the profession spending the Summer months out of town may subscribe for THE MIRROR from this office for one, two or three months upon the following special terms: One month, 45 cents; two months, 85 cents; three months, $1, payable in advance. The address will be changed as often as desired.

CHAUTAUQUA'S DRAMATIC SPIRIT.

THE development of the institution known as "Chautauqua" is one of the educational marvels of the age. Originally religious in its scope, and sectarian at that, its methods have been broadened until it touches almost every phase of educational work. It mixes amusements with its instructive enterprises, too, and cultivates the body while caring for the mind.

The present condition of Chautauqua, in fact, as the greatest of institutions for popular education outside of the system of public schools, excites wonder among those acquainted with the extreme conservatism of its beginnings. It is said that some years ago, when the younger spirit at Chautauqua proposed a "minstrel show" for the benefit of the Fresh Air Fund of a popular journal—a charity worthy of almost any method of support—a shell from a modern siege gun could not have caused more consternation than this proposition caused among the worthy conservatives of the camp by the lakeside. Mothers and elder sisters of the church went about the grounds weeping and wringing hands in protest. But the "minstrel show" was given, and those that witnessed it and were competent to speak of "minstrel shows" declared that it was one of the best entertainments of that sort ever organized by non-professional persons.

The love for play of any kind inborn in the human being and the gift of mimicry for which nature must be blamed, if blame be due to it, accounted for the excellence of this entertainment given by persons not used to entertaining in such a way. Moreover, Chautauqua's first minstrel show netted a handsome sum for the Fresh Air Fund, and by virtue of its success it became an annual institution. It was even followed by a "circus," in which the younger members of the association expert in gymnasium feats were prominent. And the "circus," too, has become a fixture at Chautauqua, its object, of course, being irreproachable.

It is not for such diversions of minor interest to the amusement profession, however, that Chautauqua is most noted. For several years a series of lectures on the drama have been a feature of its programmes, and for years also it has been accustomed to interpretations of classical plays on the platform—not by regular actors, but in each case by a "reader" of note that has declaimed the parts. On occasions the theatre accessories of an orchestra and footlights have aided somewhat toward the illusion that makes the play so enjoyable in the regular theatre. Two seasons ago a well-known member of the faculty of the University of California delivered a series of lectures on the SHAKESPEARE plays there; and this season, it is announced, a well-known professional comedian will lecture on a literary subject of which he has special knowledge.

All this shows an original spirit and a growing tendency at Chautauqua in the direction of the drama, and it would not be strange—it would be perfectly proper—if in the near future the handsome theatre on the grounds of the association should be utilized for the actual representation of the dramatic classics. It is understood that Chautauqua is abundantly able to indulge any reasonable fancy in this field, and there can be no doubt that drama in its best form, illustrated by the most talented of actors, would add greatly to an institution which already reflects great credit both upon its original projectors and its present officers.

THE "DEAD-HEAD" ABUSE.

IT is reported that the theatre managers of Boston are trying to "get out of the hands of the Board of Aldermen" of that city. The grievance of the managers is based on the pertinacity with which the Boston Aldermen apply for passes for themselves and their numerous political "friends."

THE MIRROR has at times called attention to the persistency with which these Boston officials have almost from time immemorial constituted themselves and their constituents as "dead-heads" at the theatres. The abuse has been one of long standing, and the Boston managers have submitted to it because attempts to discourage the aldermanic love for the theatre in the past have resulted in reprisals of the sort possible of Aldermen that have whipped the objectors to granting to these small politicians and their henchmen the freedom of the theatre into line again. The Aldermen, either individually or as a municipal body with law-making power, always have risen superior to attempts to curb their impositions on the theatres. Now, however, it is reported that the managers, in self-defense, have taken measures to secure the passage by the State Legislature of a bill taking the licensing of the theatres of Boston from the hands of the Aldermen and vesting that power in the Police Commissioners. There are only three of these officials, and they have comparatively few "constituents;" so in case this change is made the theatres may be relieved of the incubus of aldermanic "freedom," although in the event of the shifting of the power to license it may not be wise to discount the possibilities that still rest in the Board of Aldermen as such to embarrass the managers.

Aldermen have no better right to invade a theatre without payment for admission than other persons who are not Aldermen. The "dead-head" abuse undoubtedly has reached the limit in Boston, although it prevails everywhere. There should be some concerted action by managers of theatres and traveling managers looking to the abolition of most of the free-ticket privileges that so long have obtained. An actor-manager, writing to THE MIRROR on this subject, says:

> Aside from the countless impudent requests for seats which we all receive and can easily quash, there are others, equally unwarrantable, which, under existing circumstances, some of us hesitate to refuse. Could not some agreement or bond be entered into by managers generally whereby they would agree to discontinue the issuing of all passes save for legitimate purposes? I think the profession generally should have the entree to theatres when feasible (if not to learn how to act, to learn how *not* to act), and the legitimate press and other complimentary admissions should be issued. But if, with these exceptions, when we are approached we could meet all requests with "our agreement," it would, I think, to some extent mitigate the nuisance. This will strike you as weak, perhaps, but we must deal with men as they are, not as they should be. Any agreement would be abused, undoubtedly, but I think an agreement would to some extent lessen the imposition. Personally I am often asked for passes from persons—friends, so-called—who have no real right to them, yet who feel aggrieved and offended if I refuse them. Custom has created this condition. In my case such an agreement would "stop it" absolutely. There is no reason why custom could not be reversed till a request for free entree to a theatre would be considered in the same light as a request to a merchant for a gift of his goods. There is no truer saying than "once a dead-head, always a dead-head."

Agreements between individual managers undoubtedly would lessen the number of free tickets greatly if enforced; and such agreements might lead to some general reform of this abuse. Even the managers who for various reasons have fostered and encouraged the dead-head system must at times stand appalled at the demands made upon them by persons for whose habit these managers themselves are primarily responsible. That the manager of a theatre should exact money or its equivalent for his offering is a sound business principle; and there should be a general movement by those on the business side of the theatre to enforce that principle.

THE THEATRICAL TRUST.

Sudden Death of the Theatre Season.

New York Journal.

Our cherished theatrical season has dropped suddenly—dead. If cruel hands had grasped at its throat and wrenched its life from it its decease could not have been more unusual or more unexpected. Here we are, a teeming cityful, hungry for amusement, with Summer still in abeyance, and our theatres throttled in inertia. When I find my season chopped in its prime—stagnation where there was vivacity—malarial dullness where all was rife and active—anaemia in place of vitality—exhaustion where there was plenitude of health, I look around for myself, and I ask why? I am not angry, but I am pained. And I can't help discovering that the powers ruling the theatres in one group—rather than in a distributed series—seem to have slipped up somewhere. It is a question of monarchy versus democracy. The theatre is intangible. It is a luxury and not a necessity. A few powers can undertake to stock a market with meat for one year and guarantee satisfaction, because meat is a staple commodity and varies very little. A prime steak is a prime steak. But plays are not meat. A drama is not a prime steak. The successes of 1899-1900 can be counted on the fingers of one hand. There is no reason why we should be afflicted with paralysis—without summoning medical assistance. We have tried the faith cure, and it has failed. Theatrical people are notably timid and fearful (I don't refer to that outward display of what we call "gall"). They run in grooves. They are odiously afraid of rupturing the traditions. They have no confidence in themselves. And it is because we have no brave, reckless men, with wares in which they have implicit belief, that we have lost our season six weeks before it need have declined. It is because of the lack of theatrical leaders, of generals that will break their way into a beleaguered city, that the season of 1899-1900 has been gathered unto its fathers.

Its Failure Foredoomed.

New York News.

What amounts to a declaration of war has passed between the members of the much-discussed theatrical syndicate, which for the past two years has held a monopoly of the leading theatres of the East and Middle West. A reorganization of the so-called "trust" has been announced, and it is stated that when the reorganization is made Messrs. Nixon and Zimmerman, the Philadelphia managers, will be left out. This can mean nothing but war; a factional fight within the trust itself. It was predicted when the trust was established that in the very nature of things its failure was foredoomed, and this announcement appears to verify the prediction. There has been considerable dissatisfaction with the methods of trust management expressed by proprietors and managers of theatres which were forced into the combination, and, the process of disintegration once started, the collapse will be quick and certain. There will be better chances for the independent producer next year than this, and before the end of next season it would not surprise me to see matters back where they were before the trust was planned, with each manager selecting his own attractions, and managing his own house, for his own benefit, and not for the benefit of any play-producing syndicate. Two years' trial of the "trust" has served to prove that New York under its control has not had the diversity or excellence in its dramatic productions characteristic of seasons of years ago.

When the Split Comes.

Louisville Commercial.

When this split does come, there will be a mighty smashing right and left, and there will soon be nothing but splinters left. The trust will break of its own abnormal and unholy weight, and people will once more receive some consideration.

THE REVOLT AGAINST VILE PLAYS.

They Do Not Succeed.

Denver Times.

There have been more "immoral" plays produced this season, perhaps, than in any other, but, pray, point to even one success. According to an Eastern authority, even with the best advertising ever given a play, Sapho is slowly dying; The Degenerates had to leave New York on account of poor business after the opening, and did nothing on the road. The Girl from Maxim's is dead and Naughty Anthony buried. Wheels Within Wheels was not saved, even by the choicest of Carton's epigrams. The Surprises of Love, Coralie and Co. and The Girl in the Barracks will never be seen here because they have been shelved by the disgusted mercenaries who introduced them, and Make Way for the Ladies and Mlle. 'Awkins have disappeared into the obscurity from which they sprang. All these plays depended upon suggestive scenes or dialogue, and they have all been weighed and found wanting.

Bad, Worse, Worst.

Chicago Inter-Ocean.

That such pieces as Sapho, Zaza, The Degenerates, The Surprises of Love, The Second Mrs. Tanqueray, and The Turtle should be given a hearing at first-class theatres is bad enough. That they should employ the talents of respectable women like Miss Nethersole and Mrs. Kendal is worse. That they should be sustained in offending decency by those who consider themselves the most intelligent members of society is worst of all. It is notable that these plays are not to be seen at the theatres where low prices attract the multitude, but only at the high-priced houses frequented by people of wealth. They do not attract the families of narrow means, but the class which has or could have the advantages of liberal education and which is supposed to embody the nation's culture and refinement.

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ANECDOTES OF CHARLES MATHEWS.

Howard Paul in Ally Sloper.

When he was playing under John Hollingshead's management at the Gaiety Theatre, the Prince of Wales was present one evening, and after the representation the following conversation took place:

The Prince: "I hear, Mr. Mathews, that you are going to Calcutta to play. I hope to be there myself about the same time."

Mathews, who was in exuberant spirits at the success of his comedy, My Awful Dad, and inclined, as he usually was, to be jocular, replied, "I am sorry sir, that I am to be in India at the same time."

The Prince: "Why so?"

Mathews: "Because I should like to avoid clashing with your Royal Highness."

The Prince: "Ah! there's no fear of that, for though I may shine by day, you are certain to shine by night, so we shall not interfere with each other after all."

Playing one night at the old Theatre Royal, Liverpool, he was requested to make a speech. He endeavored to shirk the appeal by sliding off the stage and hiding behind the curtain. The applause and "calls" continued with renewed force. He was literally pushed onto the stage by the prompter, and made a series of half comical, quaint bows. Silence was at length restored, and he said in his own quizzical way: "Ladies and gentlemen, I thank you for this cordial reception, and it gives me an opportunity of telling you that I am especially attached to this good old town, for it was here I made my first appearance in public in December, 1803." (Applause.)

Just then a man in the pit shouted, "Come, come, Charley, you haven't been so long in the business."

Another shouted, "Now then, guv'nor, what are you giving us?"

Still another, "Charley, you've got your date wrong."

But Charley was equal to the occasion. When the pit had howled out its chaff, he continued, looking toward the interrupters, "I'm sorry to be compelled to differ with the gentlemen below there, but my date is exact. For, on December 10, 1803, I was born in Liverpool, and if that isn't a first appearance in public I'd like to know what is. I got the date from my mother, and as she was there on the occasion I have every right to believe her. Ladies and gentlemen, again heartily thanking you, good-night!"

It was in this same theatre that Mr. Mathews, during a period when coals were very dear and scarce in consequence of strikes, assured the patrons of the sixpenny gallery that it was cheaper to come to the theatre than remain at home burning coals. "Up there," said he, "you'll be as cozy and comfortable as possible. I'll do my best to entertain you, and I shall feel a depth of satisfaction as a humanitarian that I am giving you a practical lesson in economy."

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of* THE MIRROR *will be forwarded.*]

J. B., Washington: Blanche Bates has gone to Europe for the Summer.

J. F. E., Mexico, Mo.: Darkest Russia did not play Kansas City, Mo., in May, 1899.

E. V. G., Rochester: Olga Nethersole made her professional debut in Harvest, at Brighton, England, in 1886.

C. B.: Norman Parr, who died in this city on April 20, had been a member of E. H. Sothern's company for several seasons.

J. H., Louisville: Major J. B. Pond, Everett House, New York City, conducts an agency for lecturers and entertainers.

M. B., Chicago: The manager of A Runaway Girl may be addressed in care of Daly's Theatre, this city.

G. B. H., Pittsburg: 1. *The Green Room* publisher issued but a single number of that journal. 2. *The Chorus Girl* is published by Ridge Waller, at Washington, D. C.

E. B., Cincinnati; A. B., New York; G. M. K., Chicago; S. C. R.: The players concerning whom inquiries are made may be addressed in care of THE MIRROR.

INDIANAPOLIS: Dramatic agents engage singers for comic opera choruses. A good voice is a better recommendation than a trained voice for such work, and a trained good voice is better still.

MON. CO.: As the party to whom you refer is a dealer in piratical and unauthorized versions of plays, you would risk legal trouble by using his alleged versions. The price at which he offers them suggests that they are unauthorized.

R. S. P., San Diego, Cal.: The company which supported Mr. Barrett in Daniel Druce during his New York engagement, January, 1876, afterward went on a tour of the New England circuit, supporting E. L. Davenport in the same play. The New York company comprised W. E. Sheridan, J. W. Jennings, Jeffrey Wynyard, Frederick B. Warde, Henry Weaver, E. K. Collier, Andrew Jacques, Harry Hogan and Minnie Palmer. Some changes were made, however, in the cast which supported Mr. Davenport, Geraldine Maye taking Minnie Palmer's place, and Sol Smith, Atkins Lawrence and H. A. Langdon supplying the parts of other members of the original cast.

H. R., New York: 1. Diplomacy was produced for the first time in America at Wallack's Theatre, New York, on April 1, 1878, with this cast: Henry Beauclerc, Lester Wallack; Julian Beauclerc, H. J. Montague; Count Orloff, Frederic Robinson; Algie Fairfax, W. R. Floyd; Baron Stein, J. W. Shannon; Markham, W. J. Leonard; Craven, W. A. Eytinge; Sheppard, C. E. Edwin; Antoine, H. Ayling; Francois, J. Peck; Countess Zicka, Rose Coghlan; Dora, Maude Granger; Marquise de Rio Zares, Madame Ponisi; Lady Fairfax, Sara Stevens; Mion, Pearl Eytinge. 2. Mary Anderson made her last appearance on the stage in Washington, D. C., on March 7, 1889, as Perdita and Hermione in A Winter's Tale. 3. Men and Women was first played at Proctor's Twenty-third Street Theatre, New York, on Oct. 21, 1890, with this cast: Israel Cohen, Frederic de Belleville; William Prescott, William Morris; Edwin Seabury, Orrin Johnson; Mr. Pendleton, Leslie Allen; Mr. Reynolds, W. H. Tillard; Mr. Bergman, Arthur Hayden; Mr. Wayne, E. Mackey; Calvin Stedman, R. A. Roberts; Lyman H. Webb, Henry Talbot; Stephen Rodman, Frank Mordaunt; Col. Zachary T. Kip, M. A. Kennedy; Dr. Dick Armstrong, T. C. Valentine; Sam Delafield, J. C. Buckstone; Arnold Kirk, Emmett Corrigan; Crawford, E. J. McCullough; Messenger, Louis Haines; Roberts, A. R. Newton; John, Richard Marlow; Agnes Rodman, Sidney Armstrong; Dora, Maude Adams; Mrs. Kate Delafield, Odette Tyler; Margery Knox, Etta Hawkins; Mrs. Jane Prescott, Annie Adams; Mrs. Kirke, Lillian Chantore; Lucy, Winona Shannon; Julia, Gladys Eurelle. 4. Never Again was first played at the Garrick Theatre, New York, on March 8, 1897, with this cast: Ribot, E. M. Holland; Vignon, Fritz Williams; Planchette, Samuel Reed; Katzenjammer, Ferdinand Gottschalk; Lavrille, James Kearney; Seraphin, Alfred Fisher; Chamnois, Charles Eldridge; Baiandier, R. C. Carson; Tolmeche, George Schaffer; Mme. Ribot, May Robson; Marceline, Elsie De Wolfe; Octavie, Agnes Miller; Mme. Lavrille, Anita Roth; Maud, Jane Henderson; Desiree, Alice Arnold; Victorie, Jessie Mackaye; Julie, Fanny Lamb; Fanny, Ita Kamp; Nelly, Anna Miers; Sarah, Vashita Turner; Bob, Lillian Sullivan; James, Valerie Julian; John, Hattie Davis. 5. Too Much Johnson was first played at the Standard Theatre, New York, on Nov. 26, 1894, with this cast: Augustus Billings, William Gillette; Mrs. Billings, Maud Haslam; Mrs. Upton Batterson, Kate Meek; Francis Faddish, Samuel Reed; Leonora Faddish, Marie Greenwald; Henry Macintosh, Miller Kent; Joseph Johnson, Ralph Delmore; Leon Dathis, Harry Bell; Frederic, Robert Hickman.

THE USHER.

It is the ambition—or rather one of the ambitions—of a manager whose finger is in a large number of theatrical pies, to be known as the stage director of his own productions. The most of these are merely copies of foreign originals wherein everything, from the settings to the "business" of the actors, is followed literally.

Nevertheless, the manager in question watches the rehearsals that are conducted by his lieutenant stage-managers and punctuates them with comments and suggestions hurled from a seat in the orchestra. Through his press agents he is endeavoring to acquire a fame in this particular that will enable him to take public rank beside Sardou and the late Augustin Daly. But a man who commonly lifts his food to his mouth with a knife and who habitually murders the Queen's English finds it difficult to take rank as an arbiter of stage speech and manners.

Not long ago one of his companies was rehearsing a play when the stage-manager and an actor disputed the pronunciation of the word "demonstrate," one asserting that the first and the other that the second syllable should be accented. The manager out in front finally lifted his voice.

"What does the manuscript say?" he shouted. "Look at the manuscript and stick by that!"

On another occasion the word "panel" was misspelled "panelo" in the typewritten MS. The manager insisted that the actor should speak it as it was written, and "panelo" it was during the fifty nights of the play's run at a theatre on Broadway.

The absurdly exaggerated receipts and profits of several attractions during the past season as reported in the *Herald* are matched by another schedule prepared in the mind of that cheerful fictionist "H. B.," and published in yesterday's *Press*.

"H. B." however, varied the *Herald's* method by confining the exaggerations to the little group of stars and companies that it is his practice to exploit in his columns while the profits of the others were stated in diminished figures.

Unless a newspaper reader in this town understands the "relativities," so to speak, of some of our dramatic writers, he is likely to acquire extraordinary ideas respecting theatrical affairs.

The *Herald*, by the way, claiming to be "always a stanch believer in the theatre as an able educator," discovers that "never before has the theatre so well deserved the attention and respect, the patronage and encouragement of the public."

Now, as at all times, the better aspects of the theatre invite attention and respect, but the *Herald's* sweeping commendation of the activities and developments of the season just closing is astonishing, when it is remembered that during no similar period have so many vile and degrading plays and performances occupied the boards. The *Herald* may regard such exhibitions as educational—indeed, it has raised no protest against them—but decent playgoers and newspapers entertain a different opinion, as the records of the season likewise show.

"In the recent past," says the *Herald*, "the managers have so elevated the theatrical business, in which enormous moneyed and artistic interests are involved, that it has been placed on a dignified level alongside other great business undertakings of the commercial world."

If our picture dealers had exhibited indecent paintings during the past season, would the *Herald* also say that they had "elevated" the picture business? And would the *Herald* any way quote the alleged profits and the alleged methods of the dealers as having any bearing on art or artists?

The nonsensical press agent's story that an effort was being made to bring the company of the Théâtre Français to this country for a six weeks' tour has been excelled by the declaration of Daniel Frohman that he means to try to bring over the Oberammergau Passion Play with its complete body of players.

That caps the climax. No one need be told that the decennial production at Oberammergau is largely a religious celebration, traditionally originating in a solemn vow made by the villagers' ancestors and strictly fulfilled during a long period.

Putting aside the financial impracticability of bringing half a thousand performers to this country, and the impossibility of duplicating the quaint and primitive surroundings that go so far to make the pilgrimage worth while to tourists, there is no sum of money that could induce the peasants to convert their religious practice into a theatrical speculation. It is safe to say, therefore, that Mr. Frohman's "gigantic effort," as he describes it, will be fruitless.

Balmy May has suddenly revealed the characteristics of torrid July, and the past few days, while the tulips bloomed in the parks, the receipts shriveled in the few theatres that remain open.

But this streak of unseasonable heat comes too late to explain satisfactorily the unusually early closing of the season. The shutters were going up at a lively rate before it arrived.

Responsibility for the shortening of the campaign is not hard to fix. It belongs where the blame lies for the dearth of general managerial enterprise, for the choking off of honest competition, and for the lowering of the character of the contemporary stage.

The copyright law of England as effecting dramatizations of books appears to be in a somewhat muddled condition, wherefore the litigations begun in London recently for the purpose of establishing individual rights to certain plays will, if carried to trial, ultimately clear up doubtful points and undoubtedly dissipate the commonly accepted idea that in England novels cannot be protected by their authors from spoliation at the hands of unscrupulous playwrights and managers.

SIR HENRY IRVING.

(A portrait of the distinguished actor from a photograph taken twenty years ago, and never before published. The picture is from the collection of J. W. Frewer, of Belvidere, Morden Road, South Wimbledon, London.)

AMATEURS IN KING HENRY V.

A very interesting and, in all respects, worthy performance of King Henry V. was given by the Dramatic Association of the College of St. Francis Xavier last Thursday evening in the college theatre in West Sixteenth Street. The play was staged and managed entirely by the officers of the association, and all of the players were undergraduates of the college. To suit the purposes of the occasion it was necessary to cut the scenes in which the female characters appear, and various minor changes were made to bring the play within the capabilities of the players. But these alterations were made with due caution and reverence, and in the circumstances were excusable.

The students employed in the production numbered sixty-five, and their ages ranged, apparently, from fifteen to twenty-one. It was a gallant company of young men, rich in enthusiasm, each member making up for his deficiency in experience by his earnestness of endeavor. Many faults there were, indeed, in elocution and in movement, and the boyishness of the actors shone through the outward show of gray beards and grease paints. They lacked, naturally, the authority and bearing that only age and training may supply.

Among the more successful—the more actor-like—of the company were Nelson Hume, who essayed the title-role; F. Fullam, who impersonated Pistol with commendable breadth and vigor, and W. Herbert Adams, who as Charles Delabreth, High Constable of France, spoke his lines and acted with much dramatic power.

The play was mounted handsomely indeed for an amateur production, and much credit is due Charles F. Conor for his excellent stage-management.

AN ACTOR'S ROMANCE PRODUCED.

At the Lyric Theatre, Hoboken, N. J., May 7-9 the Cook-Church Stock company presented, for the first times in this vicinity, An Actor's Romance, a drama in four acts by Theodore Kremer. The leading characters are Harold Davenport and Florence Hastings, actors. Florence loves Harold with fervor, but instead of reciprocating her affection he marries Louise Woodford. Florence is madly jealous and attempts to kill the bride with some poisoned candies. The plot fails because Harold is about to taste the bon-bons first, and to save the man she loves Florence is compelled to reveal the secret. This defeat doesn't discourage her, however. She plans another revenge, that of ruining the brother of Harold's wife. Harold visits Florence in an endeavor to dissuade her from this. He is discovered by his wife, who believes him unfaithful to her and gets a divorce. Harold still spurns Florence, so in the third act, while he is on the stage, she shoots him from a box. The wound is not fatal, though, and in the last act, after Florence has conveniently died, the husband and wife are reunited.

The play, with equal truth, might have been made A Lawyer's, A Butcher's, or A Car Conductor's Romance, for its story is not peculiar to the people of the stage. The theatre environment was no doubt chosen that the play might be attractive to provincial theatregoers, to whom a glimpse of life "behind the scenes" is a choice morsel. The policy, however, of a playwright representing actresses as women of bad character is questionable. The stage gets enough undeserved hammering from notoriety seeking persons as it is. Apart from this An Actor's Romance is a good specimen of the emotional melodrama. It is brisk in action throughout, and each act is worked up to an effective climax. When virtue and villainy are not in combat the comedians make the time pass pleasantly. Applause was loud and frequent during the performance.

J. Harvey Cook as Harold Davenport gave an interpretation that was at all times effective. His acting was natural and easy, and showed a conscientious study of the character. Lottie Church as Florence Hastings gave an able impersonation of the fiercely loving, scheming woman. Marion Chester as Dottie, a soubrette, was charming. Estelle Gilbert as Mrs. Woodford was satisfactory. Charles H. Saunders as a comedy waiter made a hit. Grace Welby was pleasing as Harold's wife. The rest of the company gave good support.

ACTORS' CHURCH ALLIANCE SERVICE.

The eighth regular monthly service of the Actors' Church Alliance will be held in the Amity Baptist Church on West Fifty-fourth Street, near Eighth Avenue, next Sunday, May 20, at 8 P.M. The sermon will be preached by the pastor, the Rev. Leighton Williams, one of the chaplains of the Alliance. All members of the dramatic profession, together with those interested in the welfare of the theatre, are cordially invited. The third reception of the Alliance will be given later in the month.

DEATH OF FREDERICK G. STANLEY.

Frederick G. Stanley, widely known among the profession, died at Chicago, where he resided, on Sunday, of paralysis. Mr. Stanley was known as "Nat Goodwin's Pythias," and his friends among the profession were legion. He was a member of the Lambs' Club of New York, and his association with actors was notably happy. His death will be deeply regretted by every one that knew him.

PERSONAL.

HUNT.—Macie Hunt, who is now playing Julie de Nortelle in A Day of Reckoning at the Star Theatre, is a young Canadian who has done some excellent work in the various stock companies. Her impersonation of Julie has received the endorsement of the press wherever she has appeared. Her gowns have called forth the envying praise of the ladies, and her appearance at all times has been remarked as one of refinement.

HAWORTH.—Joseph Haworth will retire from the cast of Quo Vadis at the New York Theatre on May 26, owing to a reduction of salaries for the Summer season.

CALVÉ.—It is said that Emma Calvé will take the part of Zaza in Leoncavallo's opera based on the play of the same name, that will be produced in Milan next season.

PERKINS.—Walter E. Perkins, having closed his season in My Friend from India, is in town making preparations for his new play to be produced next season. Later he will go to the country for the Summer.

MACDONALD.—Christie Macdonald has been engaged as leading lady with Peter F. Dailey next season.

LEIGHTON.—Alexis Leighton is ill and has been taken to St. Vincent's Hospital in this city.

MELBA.—Nellie Melba is to take the role of Marie Antoinette in Puccini's new opera of that name.

BELLEW.—An Australian rumor says that endeavors are being made to secure Kyrle Bellew, who is now in Melbourne, as leading man for Nance O'Neil.

FAVERSHAM.—William Faversham was out of the cast of Lord and Lady Algy at the Empire on May 7, being ill, but resumed his part the next evening.

RICARD.—Amy Ricard, of James K. Hackett's company, appeared last Wednesday afternoon at the Criterion Theatre as the Princess Otillie in The Pride of Jennico, in place of Bertha Galland, who was indisposed. Miss Ricard's impersonation of the character aroused the enthusiasm of the audience, and after her strongest scene she was called befor the curtain again and again. Miss Galland resumed the role at the evening performance.

KING.—Everett King has been engaged to play Malvolio, Jaques, Mercutio, and other Shakespearean roles with Jessie Bonstelle's Summer company in Rochester. The company will leave this city on Sunday.

BONIFACE.—George C. Boniface, Sr., contemplates starring again in his old and greatest success, Jean Valjean, a dramatization of "Les Miserables."

KENT.—Charles Kent left last week for Prince Edward Island, where he will spend the Summer.

DE KOVEN.—Mr. and Mrs. Reginald De Koven have decided to make their home in Washington, D. C., and have sold the furnishings of their house in this city.

BUCKLEY.—May Buckley was out of the cast of Hearts are Trumps at the Garden Theatre last Thursday, when her part was played by Marion Luby.

RANKEN.—Mr. and Mrs. Frederick Ranken, who for the past two months have been traveling in England and France, returned to New York last week, and will spend the Summer in and near the city.

MCINTOSH.—Burr McIntosh has been engaged to play Philemon in the production of Janice Meredith next season.

FARKOA.—Maurice Farkoa sailed for England last Saturday on the *Etruria*. He will return to this side almost immediately to fill Summer engagements at Newport, and will remain in America all next season.

SOTHERN.—E. H. Sothern contributes to the May number of the *Criterion* a very interesting and intelligent article upon "The Actor's Need of Culture."

PADEREWSKI.—Ignace Jan Paderewski gave the seventh and last local concert of his American tour before an immense audience at Carnegie Hall on May 12. He will sail for Europe to-morrow (Wednesday.) On Sunday the great pianist was the guest of the New York College of Music, and the students gave him a silver laured wreath.

CARTER.—Mrs. Leslie Carter was presented to the Princess of Wales by the Prince after the fourth act of Zaza at the London Garrick on May 7. In the audience on the same night were the King of Sweden and Norway, the Duke and Duchess of Connaught, the Duke of Cambridge, and Lady Randolph Churchill.

LESLIE.—Last Thursday night Mrs. Frank Leslie entertained a number of her professional friends in her parlors in the Chelsea, West Twenty-third Street, prior to her departure for a sojourn in London and Paris. During the evening Miss Dixon, of Washington Heights, recited her Easter poems; Dr. Hutch sang several popular songs; John E. Ince entertained with stories and sketches from Dickens, and Oscar Dane was applauded for his impersonations of Mansfield, Willard, Nat Goodwin, Gillette, and other leading actors.

CURRENT AMUSEMENTS.

Week Ending May 19

Manhattan Borough.

METROPOLIS (Third Ave. and 142d St.), Closed Sat., May 5.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), BURLESQUE.
HARLEM OPERA HOUSE (209-211 West 125th Sts.), HENRY IRVING AND ELLEN TERRY IN ROBESPIERRE—13 plus 9 plus 1 to 3 Times—NANCE OLDFIELD, THE BELLS and THE MERCHANT OF VENICE.
HARLEM MUSIC HALL (209-211 West 125th St.), THE BEHMAN SHOW.
MINER'S (125th St. nr. Lexington Ave.), Closed Sat., May 12.
PROCTOR'S PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—2:00 to 10:30 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.),
NEW YORK (Broadway and 45th St.), QUO VADIS—6th Week—41 to 48 Times.
CRITERION (Broadway and 44th St.), JAMES K. HACKETT IN THE PRIDE OF JENNICO—11th Week—80 to 87 Times.
BERKELEY LYCEUM (23 West 44th St.), Closed.
VICTORIA (Seventh Ave. and 42d St.), Closed Sat., April 28.
REPUBLIC (207-211 West 42d St., adjoining the Victoria), now building.
AMERICAN (Eighth Ave., 42d and 41st Sts.), MIGNON AND TANNHAUSER—Alternated.
MURRAY HILL (Lexington Ave. and 41st St.), HENRY V. DONNELLY STOCK IN ESMERALDA.
BROADWAY (Broadway and 41st St.), Closed Sat. May 12.
MENDELSSOHN HALL (113 West 40th St.),
EMPIRE (Broadway and 40th St.), LORD AND LADY ALGY—Revival—4th Week—25 to 32 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed Wed., April 25.
CASINO (Broadway and 39th St.), THE CASINO GIRL—9th Week—57 to 63 Times.
KNICKERBOCKER (Broadway and 38th St.), THE BOSTONIANS—6th Week—Revival—THE SERENADE.
HERALD SQUARE (Broadway and 35th St.), Closed Sat., May 5.
GARRICK (35th St. East of Sixth Ave.), WILLIAM GILLETTE IN SHERLOCK HOLMES—28th Week—187 to 202 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
SCHAEFER (117 West 34th St.), Closed Sat., April 28.
MANHATTAN (Broadway), Closed Sat., May 12.
THIRD AVENUE (Third Ave and 31st St.), SAPHO.
BIJOU (129 Broadway), Closed Sat., April 28.
WALLACK'S (Broadway and 30th St.), OLGA NETHERSOLE IN SAPHO—29 plus 6th Week—36 to 45 Times.
DALY'S (Broadway and 30th St.), A RUNAWAY GIRL—109 plus 116 plus 4th Week—25 to 32 Times.
WEBER & FIELDS' (Broadway and 29th St.), Closed Sat., May 5.
CURIQUE (Broadway and 29th St.), Closed Sat., April 28.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), CONTINUOUS VAUDEVILLE—12:30 to 10:30 P. M.
GARDEN (Madison Ave. and 27th St.), Closed Sat., May 12.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.),
MINER'S (312-314 Bow'y Ave.), WINE, WOMEN AND SONG.
MADISON SQUARE (24th St. nr. Broadway), Closed Sat., April 28.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), Closed Sat., May 12.
EDEN MUSEE (23d St., nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:30 to 10:30 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), UNCLE TOM'S CABIN.
CHICKERING HALL (Fifth Ave. and 18th St.)—Closed permanently Thurs. Eve., April 12, 1900.
IRVING PLACE (Southwest cor. 15th St.), Closed Mon., April 30.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), Closed Sat. May 12.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), WOMAN AND WINE 37 plus 1st Week—1 to 8 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:00 to 1:00 P. M.
DEWEY (125-127 East 14th St.), JOHN W. ISHAM'S OCTOROONS.
STAR (Broadway and 13th St.), JULIA MORRISON IN A DAY OF RECKONING.
GERMANIA (145 East 8th St.), Closed Mon., May 7.
LONDON (225-227 Bowery), THE BIG SENSATION DOUBLE SHOW.
PEOPLE'S (199-207 Bowery), THE HEBREW DRAMA.
MINER'S (165-169 Bowery), THE HOT AIR CLUB.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.
CHINESE THEATRE (Doyers St.), THE CHINESE DRAMA.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), AIDEN BENEDICT'S PRODUCTION OF QUO VADIS.
PARK (393 Fulton St.), Closed.
HYDE & BEHMAN'S (240-252 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th st.), Closed Mon. May 7.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed Sat., May 12.
LEE AVENUE ACADEMY (Lee Ave., opposite Taylor St.), Closed.
UNIQUE (194-196 Grand St.), LITTLE EGYPT'S BURLESQUERS.
CRITERION (Grand Ave. and Fulton St.), Closed.
AMPHION (437-441 Bedford Ave.), Closed Sat., April 28.
STAR (391-397 Jay St., nr. Fulton St.), AL REEVES' COMPANY.
EMPIRE (101-107 South 6th St.), Closed Mon., May 7.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed Sat., May 5.
GAIETY (Broadway and Middleton St.), SAPHO.
LYCEUM (Montrose Ave. and Leonard St.), THE WAIFS OF NEW YORK.
BIJOU (Smith and Livingston Sts.), THE CITY OF NEW YORK.
MONTAUK (585-587 Fulton St.), CASTLE SQUARE OPERA COMPANY IN THE MIKADO AND PATIENCE.
MUSIC HALL (Fulton st. and Alabama Ave.), Closed Sun., May 13.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.)—Now building.
FOLLY (Graham Ave. and Debevoise St.)—Now Building.

AT THE THEATRES.

Star—A Day of Reckoning.

Drama in five acts by Moore and Osborne, revised by Frederick Hendrickson. Produced May 14.

Madelaine de Savigne	Julia Morrison
Paul Duplimet	W. A. Whitecar
Henri Morelle	Orme Caldara
Eugene Gaspard	Charles A. McGrath
Leon de Savigne	W. H. Pendegast
Pierre	Walter Daniels
Francois	Charles Dupres
Detective	Walter Coben
Officer	Pat Short
Julie de Nortelle	Marie Hunt
Eunice Gaspard	Alma Bradly
Josephine	Gertrude Clemens
Servant	Grace Manning

Last evening at the Star Theatre a new sensational play, entitled A Day of Reckoning, was presented for the first time in New York. It had had a month of whipping-in on the road, and it may be that its last state is better than its first. But that is mere conjecture. It was originally written by Messrs. Moore and Osborne, then revised by Frederick Hendrickson, and, finally, produced under the direction of Doré Davidson a month ago in Albany. The performance last night drew together a large audience of typical Star patrons, and the play supplied them with the sensationalism that is so dear to their hearts.

Madelaine de Savigne, the wife of Leon de Savigne, had before her marriage a strong attachment for Henri Morrelle, but was separated from him by means of forged letters. Julie Nortelle, a rival of Madelaine's, is implicated with Paul Duplimet in certain forgeries that may only be hidden by the murder of Leon de Savigne. Duplimet commits the crime, and de Savigne in his dying moment, while endeavoring to disclose the murderer's name, gasps out the name of his wife, Madelaine. The latter is convicted of the crime, although Duplimet loves the woman who suffers for his act. Madelaine escapes from the prison during a fire that threatens to destroy the building, and takes refuge in the rooms of Henri Morrelle. A quarrel between the latter and Duplimet brings about a duel, and Madelaine, disguised as a young naval officer, acts as Morrelle's second. Morrelle is wounded by a foul thrust, and Madelaine takes up the engagement and brings the villain to his knees. She spares his life, however, and later obtains complete revenge by frightening him into a confession that establishes her innocence.

The play was a highly conventional affair of the good old-fashioned sort, the kind that leaves no ancient stone unturned and very few archaic pebbles either. The development must have been quite apparent from the start even to the newsboys in the gallery, who are quite able to perceive the shadows that forecast dramatic events. It was all told in the simple, guileless way of the most approved old school of melodrama, the flamboyant dialogue, the familiar complications, the glad old comedy—none were lacking. But what is to the point, all went merrily, as of yore. The crowd yelled with delight at each grand old device, applauded the gleeful, familiar humor, and had a good time generally.

Julia Morrison looked the part of the heroine, but acted it in amateurish and unskilled fashion. W. A. Whitecar offered one of his customary first-rate, dark, deep-dyed villains; Orme Caldara gave a good portrayal of the anxious Morrelle, Charles A. McGrath was an excellent juvenile man, and Marie Hunt was a capital Julie. The other parts were acceptably cast.

Devil's Mine next week.

Third Avenue—Sapho.

Play in six acts, adapted from Alphonse Daudet's novel by Baschocheff. Produced May 14.

Sapho	Nellie Elting
Jean Gaussin	Basil West
Uncle Cesaire	Randolph Murray
Caudal	Harry Clifton
Le Bondere	Oscar Hirsh
Mons. Bettema	Wallace Henderson
De Potter	P. J. Hickey
Le Grand	William De Vault
Devonne	Mrs. Cone
Irene	Jean Hayden
Alice Dore	Virginia Russell
Madame Bettema	Musette Charles
Rosa	Birdie Duval
Frances	Josephine Knight
Joseph	Master Cone

At the Third Avenue Theatre last evening Sapho made her East Side debut. The patrons of that playhouse, long accustomed to melodrama, were highly pleased with her. They appreciated, perhaps, the human pathos of the story more than did their richer brothers of Broadway—and, perhaps, too, they saw less the suggestiveness than the sorrow of it all. The version used by the company is credited to Baschocheff, and, dramatically, it is a very strong one. Morally it has, of course, the same virtues and vices that all plays made from Daudet's novel must, if accurate, possess.

The production was satisfactory in point of costuming and scenic effects, and nearly every member of the company was acceptable in his or her role. Nellie Elting, as Sapho, acted with fine breadth of feeeling and held the intense interest of the audience from first to last. Basil West was a capital Jean, and Randolph Murray was very satisfactory as Uncle Cesaire. The Irene of Jean Hayden was a notably attractive performance, and the others in the cast acquitted themselves creditably. Next week, The Wages of Shame.

Murray Hill—Esmeralda.

The Henry V. Donnelly Stock company, at the Murray Hill Theatre, revived last evening the very familiar but always pleasing drama Esmeralda. There is that in the play which will ever interest audiences, and this same quality—its human pathos—brings out, usually, the best capabilities of the players employed in its production.

The individual members of Mr. Donnelly's company were certainly at, or very near to, their best in the performance last night, and the presentation as a whole was one of the most satisfactory of the season at the Murray Hill.

Ralph Stuart was altogether praiseworthy as Dave Hardy, Walter Allen was strong in the role of Mr. Esterbrook, and Charles D. Waldron made Jack Desmond a very attractive young man. In the character of Elbert Rogers, William Redmund displayed his kindliest qualities, and in his many pathetic scenes was natural and appealing. Thomas L. Coleman, as de Montessin, was very satisfactory, as was Edwin Nicander in the role of George Drew.

Georgia Welles acted the title-role in the sweet, winsome fashion that long ago won her the admiration of the Murray Hill patrons. Her impersonation was thoroughly delightful. Mrs. Thomas Barry was forceful and convincing as Mrs. Rogers, Dorothy Donnelly was very attractive as Nora Desmond, and Irene Jordan acted the part of Kate Desmond with grace and charm. Next week, She Stoops to Conquer.

American—Mignon.

The Castle Square Opera company revived Mignon last evening at the American Theatre, before an audience that was astonishingly large, considering the heat. As usual the auditors were demonstrative, and several of the pleasing songs and choruses of Ambroise Thomas' familiar score were demanded over and again.

Grace Golden, who has long been absent from the local division of the company, sang the title-role very effectively. In the character of Filina, Bessie MacDonald made her first appearance in New York. She is physically attractive, skilled in singing and acting, and her impersonation was delightful. Miro Delamotte, as Wilhelm, added another to his list of successes at the American, Harry Luckstone was a pleasing Laertes, Katherine Condon, as Frederick, left nothing to be desired, either musically or dramatically. The others in the cast were all more than acceptable, and the chorus, as usual, sang heartily.

On Thursday night and on Wednesday and Saturday afternoons, Mignon will be repeated, and the other nights will be devoted to Tannhauser. Next week, the last of the season, will be devoted to La Traviata, Il Travatore, and Faust.

Grand—Uncle Tom's Cabin.

George W. Fursman's Uncle Tom's Cabin company drew a good house at the Grand last evening, despite the warm weather. The production is of average merit. Gussie Hart was especially engaged for Topsy and did pleasing work. W. J. Gross was an acceptable Uncle Tom. Among the others in the company were May Anderson, Nellie Hancock, Floriene Wallace, A. C. Noyes, C. E. Bunnell, John Fenton and Andy Glassford. Much of the evening was taken up with a cake-walk and other specialties, that were loudly applauded. Next week Willie Collier will be seen in his laughable comedy, Mr. Smooth.

At Other Playhouses.

ACADEMY.—Woman and Wine opened at this theatre last evening, having been moved down from the Manhattan to succeed 'Way Down East.

WALLACK'S.—Olga Nethersole has entered upon the last fortnight of her engagement in Sapho.

KNICKERBOCKER.—The Bostonians revived The Serenade last evening for the week.

CASINO.—The Casino Girl goes merrily on.

DALY'S.—A Runaway Girl remains.

CRITERION.—James K. Hackett plays The Pride of Jennico to large audiences.

GARRICK.—William Gillette continues in Sherlock Holmes.

NEW YORK.—Stanislaus Strange's version of Quo Vadis remains.

HARLEM OPERA HOUSE.—Sir Henry Irving, Ellen Terry, and the London Lyceum Theatre Company played Robespierre last night, and will repeat it to-night and to-morrow. Nance Oldfield and The Bells will be presented on Thursday, and The Merchant of Venice on Friday. The company will sail for England on Saturday, on which day the Harlem Wheelmen will hold forth at the theatre in a minstrel bill.

BRINKER NOT RESTRAINED.

In the Chancery Chambers, Newark, N. J., yesterday afternoon Vice-Chancellor Emery vacated an injunction that he had granted on Saturday on the application of M. J. Jacobs, manager of the Columbia Theatre Stock company, restraining H. Coulter Brinker, late leading man of the company, from appearing with another company in Newark.

The application was the outcome of a disagreement over salary between Manager Jacobs and Mr. Brinker that occurred recently, and as the result of which Mr. Brinker tendered his resignation, that took effect last Saturday. Una Abell, leading woman of the company, also resigned, and an opposition stock company to appear at the New Century Theatre, was formed, with Mr. Brinker and Miss Abell at its head. The rivalry between the companies has been great and on Saturday Manager Jacobs applied for the injunction.

In vacating the writ, the Vice-Chancellor took the ground that Manager Jacobs had not contracted with Mr. Brinker to act exclusively for him and at no other theatre. Manager Jacobs' claim was that he was entitled to Mr. Brinker's services, according to contract, for "the season," that will last until June 7.

Mr. Brinker's company opened at the New Century last evening.

ELECTION AT P. W. L.

The annual election of the Professional Woman's League took place at the League's rooms yesterday. There were two tickets in the field, and the entire second, or opposition ticket, was elected.

The following were the successful candidates: Executive Committee: Chairman, Mrs. E. C. Fernandez; third member, Cora Tanner; fifth member, Mary Shaw; sixth member, Gertrude Andrews; seventh member, Mrs. Owen Westford; eighth member, Annie Dacre Molloy. Chairmen of Standing Committees: Library, Alice Brown; Wardrobe, Nina Freeth; Art, Mrs. J. Stewart Smith; Music, Fannie M. Spencer; Languages, Madame Hoquet; Fencing, Engel Sumner; Dancing, Mrs. Frank Oakes Rose; Physical Culture, Madame A. C. Potté; Sewing, Mrs. Robert Brodnax; House, Mrs. J. M. Broadbelt; Reception, Mrs. Fred G. Ross; Refreshments, Hattie Skeils; Supplies, Miss M. Wortendyke. The Nominating Committee for this ticket was Mary T. Stone, Chairman; Mary H. Bancker, Velma Swanston, Clara L. Glendinning, and Marguerite St. John.

The annual reception and installation of officers will occur at the Herald Square Theatre, May 28.

HARRY C. BLANEY HOAXED.

After the final performance of Across the Pacific, at the Gaiety Theatre, Brooklyn, last Saturday night, the men of the company presented Harry C. Blaney, the star, with a handsome revolver, in a melodramatic and original fashion. As Mr. Blaney left the stage to go to his dressing-room he was astonished to find the passageway blocked by a crowd of apparently enraged men, shaking their fists in each others' faces with the utmost vehemence. Everett King, Robert Gaillard, and Howard Hall seemed to be especially belligerent, and Mr. Blaney, wishing to be in the row, if there was to be one, edged his way into the circle and inquired what it was all about. "I'm in it," shouted Blaney, "whatever it is!" whereupon Everett King slipped the revolver into his hand with an admonition to use it whenever occasion demanded. Then, from the laugh that arose, Mr. Blaney learned that the supposed mob was in reality a presentation party.

CALEB WEST AT THE MANHATTAN.

Arrangements were concluded yesterday whereby Jacob Litt will make the first production of Michael Morton's dramatization of F. Hopkinson Smith's novel, "Caleb West," at the Manhattan Theatre Sept. 17, opening the season of that playhouse. "Caleb West" has attained widespread popularity, and all the strength of the story is believed to have been preserved in Mr. Morton's dramatization. Mr. Litt will equip the play with elaborate and picturesque scenery, and all the roles will be taken by players of recognized ability. George Fawcett, for several seasons with Maude Adams, and J. H. Benrimo, of the Empire Theatre Stock company, have both been engaged for the production.

OLGA NETHERSOLE IN A NEW ROLE.

At the Little Church Around the Corner on Sunday afternoon last, the Rev. Dr. Houghton officiating, Olga Nethersole became godmother, with Francklyn Hurleigh as godfather, to Olga Thirza Mills, infant daughter of Mr. and Mrs. W. S. Mills, of Miss Nethersole's company. The child was christened in a robe worn by Miss Nethersole's grandmother. The ceremony occurred during the regular vesper service, which was attended by the congregation of the Church of the Transfiguration.

AN "EXAGGERATED" REPORT.

A report was published in the New York papers about ten days ago to the effect that St. John Lewis, the scenic artist of this city, had died of yellow fever in Havana. Mr. Lewis writes to contradict the rumor, and says "in the language of Mark Twain, 'the report has been grossly exaggerated.'" Mr. Lewis is living at Quemados, a suburb of Havana, and has been quite busy.

HAS BELASCO BOUGHT THE IBSEN PLAY?

It is rumored that David Belasco has purchased the American rights to When We Dead Awaken from Henrik Ibsen for $8,000. Richard Mansfield was also a bidder for the play, which is considered by many to be the greatest that Ibsen has yet put forth.

GOSSIP OF THE TOWN.

Above is a portrait of Effie Hext, who, although she has had but a few years' experience, has attracted attention by her excellent work in such roles as Portia, Ophelia, Juliet and Ada Ingot, which she is now playing with Shipman's Lyceum company throughout the Eastern and New England States. She has signed for next season with Slayton's New York Stock company, in which she will play Ophelia, Portia, Roxane and Ada Ingot in support of John Arthur.

Dot Karroll, who played the title part in Peck's Bad Boy and was compelled to close by an accident that dislocated her shoulder and fractured her arm, is improving at her home in Newburyport, Mass.

Lizzie May Ulmer has closed a successful season with Why Smith Left Home, playing the "cook lady."

W. J. Elleford, the Western repertoire manager, is in New York securing plays for next season.

George W. Winnett is resting at his farm, at Breezy Point, L. I., where he has several speedy horses that he is training for the track.

Frank Harvey's emotional Irish play, The Wages of Shame, will be performed at the Third Avenue Theatre next week, with a cast including George R. Sprague, Clayton Legge, John Price, J. F. Bolger, and Jessie Wallack-Dixon. The production will be under the management of Marlborough Hardy and the stage-direction of Martin J. Dixon.

W. S. Butterfield, who has just closed a season of thirty-five weeks as manager of Hennessy Leroyle, recently secured, at Marinette, Wis., a cub bear said to be the smallest cub ever seen in captivity, and says he intends to give it to the zoo in Central Park on his return to this city next week.

The seasons of the Broadway, Manhattan, Garden, Lyceum and Fourteenth Street theatres closed on Saturday.

George J. Burghain, manager of the McKinley Music Company, was arrested last week on a charge of embezzling $10,214.19 of the company's funds. He was held in $10,000 bail.

Helen Merrill, of the Tivoli Opera company, San Francisco, is said to have realized $15,000 on a $500 investment in an Australian mine.

John J. McNally has written a new farce for the Rogers Brothers, called the Rogers Brothers in Central Park. The company will include Eugene O'Rourke, Grace Freeman, William West, and Emma Francis.

Edith Ives has fallen heir to a fortune amounting to almost $100,000.

Donald Bruce Wallace will sail for Europe on May 26. He will play Fred Lisle in Gus Hill's Man's Enemy next season.

All traveling theatrical mechanics are invited to attend the annual convention of the Traveling Theatrical Mechanics' Association to be held on June 7, at seven p. m., at Central Hall, West Thirty-second street, New York City.

Carmen was sung last evening at the Lexington Avenue Opera House by a cast made up entirely of colored singers. A review of the performance will appear in next week's MIRROR.

The week of May 28 will close Augustus Pitou's tenancy of the Grand Opera House, and during that week Chauncey Olcott will appear for the last times in A Romance of Athlone.

Mittenthal Brothers have purchased from Henry W. Savage and Lee Arthur the exclusive rights to the play and the production of We Uns of Tennessee.

Lizzie Sanger, of Dunne and Ryley's forces, having signed again with them for next season, left New York on May 3 for a Summer vacation. She went to Seattle, from where she intends to sail for Alaska to visit her sister. This is Miss Sanger's second visit to Alaska, and she will visit Fort Wrangle, Sitka and Juneau before returning in August for rehearsals in San Francisco.

The Second Ohio Regiment, Uniformed Rank, Knights of Pythias, of Cleveland, O., will hold a military bazaar and carnival in Cleveland June 4-16.

The scenery and other property of the Daniel R. Ryan company have been purchased by Rowe and Fenberg, who will put a company on the road next season under the name of the Ideal Comedy company. Many of the members of the Ryan company have been engaged by Rowe and Fenberg.

Extensive improvements will be made in the interior of the Manhattan Theatre this Summer at an expense of about $15,000.

Stuart Robson will continue to appear in Oliver Goldsmith next season, his tour extending to the Coast.

Bennett N. Frances, the young musician of the Passamaquoddy Indians of Maine, will accompany the Carlisle Indian School Band to Paris.

William H. Crane will present David Harum for a run at the Garrick Theatre, beginning in November.

Basil Hood, Walter Slaughter and Milton Bode have sued Charles E. Evans and W. D. Mann to secure an account of the receipts of The French Maid.

James T. Powers will appear in A Runaway Girl at Manhattan Beach on June 23.

Kathryn Kidder will sail for Europe on May 26, and will probably secure a new play while abroad.

Mrs. Annie Yeamans, at the Boston Museum on May 5, received a bunch of American Beauty roses from Julia Arthur, who was in a box. With the flowers was this line: "To Mrs. Yeamans, a slight tribute to a great artist." Mrs. Yeamans appreciated the courtesy shown her and cleverly turned the line in her part in Why Smith Left Home, "Every inch a queen," to "I am more than Queen." Broadhurst Brothers have re-engaged Mrs. Yeamans for a new play next season. After the close of this season she will doubtless be seen in vaudeville in a new sketch that Willard Holcomb has written for her.

FFOLLIOTT PAGET.

When Joseph Jefferson was at the Fifth Avenue Theatre recently it is hardly probable that many of those in the audience knew that the vivacious leading lady, Ffolliott Paget, to whose artistic interpretations of Mrs. Malaprop, in The Rivals, and of Gretchen, in Rip, was due much toward making these performances memorable, is a lineal descendant of Mrs. Siddons. Miss Paget has inherited her great ancestor's talent, as well as her beauty and voice. Last year, while playing the part of Mrs. Malaprop, in Philadelphia, the papers of that city unanimously declared that the mantle of Mrs. Drew had fallen on the shoulders of Miss Paget. Mr. Jefferson congratulated her upon her performances, and has shown his unwillingness to part with her, in that he not only re-engaged her for the season just past, but for next season. Before coming to this country Miss Paget established an excellent reputation on the London stage. After having studied Shakespearean comedy under Mrs. Dallas Glynn and John Ryder, the last-mentioned of whom was also Adelaide Neilson's master, she became a member of Charles Wyndham's company, with which organization she remained for five years, coming with it to this country. Her success was phenomenal. Miss Paget then toured the States with Rosina Vokes, after which she played Mistress Ford, in Crane's production of The Merry Wives of Windsor. She succeeded Elita Proctor Otis as Vivian Darville, in The Sporting Duchess. It is interesting to note that the Mrs. Malaprop costume designed and worn by Miss Paget won the first prize at the Brussels Exposition three years ago.

THE STOCK COMPANIES.

The Summer stock season, always the brightest feature of the amusement year in Denver, will be, the coming Summer, fully the equal, if not the superior, of the previous seasons. At both Manhattan Beach and Elitch's Gardens there will be stock companies probably unsurpassed in point of excellence in the history of the atricals in that city. The productions will be under the direction of Walker Clarke Bellows, whose name is a guarantee of the quality of the offerings. Mr. Bellows will leave for Denver to-day (Tuesday) with the following players, who compose the two companies: Herbert Kelcey, Effie Shannon, John T. Sullivan, William F. Owen, Frederick Perry, J. Brandon Tynan, Eugene Ormonde, Hardee Kirkland, J. Henry Kolker, Walter Thomas, George Soulé Spencer, Hugh Ford, Robert Rogers, Asa Lee Willard, William Park, H. V. Stubbs, Mary Hampton, Jessie Izett, Blanche Kelleher, Louise Mackintosh, Maye Louise Aigen, Jeanne Hampton and Katherine Field. Mr. Kelcey and Miss Shannon are engaged for a limited period, and will be followed by other stars of like prominence. The season at Elitch's Gardens will open May 26 with The Wife as the bill, followed by other comedies and comedy-dramas of the best class. Mrs. Elitch and her business-manager, T. D. Long, who have been untiring in their endeavors to please the theatregoers of Denver, expect this season to excel all their former efforts. At Manhattan Beach the season will begin on June 5 with Cumberland '61. Melodramas and similar plays will be the policy at this theatre. Four scenic artists will prepare special scenery for each production at both theatres, and Mr. Bellows will have the assistance of three stage-managers. It is also his intention to have a season of comic opera during the Summer, for which a capable company will be engaged.

* * *

The Frederic Bond company opened at Proctor's Leland, Albany, yesterday in The Adventures of Don Cæsar and a curtain-raiser. The bill will be changed every three days during the season. The company consists of Frederic Bond, William Courtney, Francis Kingdon, Gustavus Frankel, Louis Albion, Robert Smiley, Adelaide Keim, and Eva Vincent, all of whom appeared with the company last season; also Charles E. Edward, Alison Skipworth, George Friend, Selden Gard, W. T. Worsley, Harry Hyde, Ethel Sanborn, Misses Lewis, Galloway, Griffiro, Wyman, and Clara Hathaway.

* * *

Good audiences saw Hazel Kirke presented by the Columbia Theatre Stock company, Newark, N. J., last week. Robert Neil achieved an emphatic success as Dunstan, and at his benefit Monday night was showered with floral and other gifts. Una Abell was seen to advantage in the title-role, and H. Coulter Brinker was an excellent Lord Travers. The rest of the company acquitted itself creditably. Caprice is the current bill.

Harry Burkhardt has been especially engaged for the leading juveniles with the Brinker-Abell Stock company at the Neu Century Theatre, Newark.

Among the players engaged for the Neu Century Stock company at Newark, N. J., are Marie Haynes, Ruth Berkeley, Harry Burkhart, Alexander Kearney, Suzanne Willis, Joseph Wheelock, Sr., Charles B. Poor, Victor Moore, and Daisy Lovering.

Frank Richardson has not joined the Brinker-Abell Stock company at the Neu Century Theatre, as reported. He will remain with the Columbia Theatre Stock company.

* * *

In a most attractively made booklet issued by Herman A. Sheldon are found a score or more of photographs of Mr. Sheldon in as many character parts, together with opinions of his work from newspaper critics throughout the country. That Mr. Sheldon was successful in his characterizations the praise of the critics bears witness, and the portraits show him to be an adept at make-up and expression. The characters pictured were played by Mr. Sheldon during his connection with Charles H. Hoyt, the Greenwall Stock company, New Orleans; the Bellows Stock company, Denver, and the Grand Opera House Stock company, Indianapolis. They include Baron Stein in Diplomacy, Rev. Mr. Spaulding in The Private Secretary, Ben Gay in A Trip to Chinatown, Ragmoney Jim in Pique, Dunstan Kirke in Hazel Kirke, Tomasso in Mr. Barnes of New York, Major O'Hara in Led Astray, Hans Otto in Friends, Daniel McGrath in The District Attorney, and others.

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Fanny Burt and Harry Gwinnette have been engaged for the Plymouth, Mass., stock company.

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W. H. Young, Frances Ring, Charles A. Hutchinson, Walton Townsend, Jean Cowgill, and Margaret De Wolf were engaged last week for the Jessie Bonstelle Stock company at Rochester, N. Y.

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James Carew is a new member of the Grand Opera House Stock company, Pittsburg.

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Meta Maynard has been engaged as leading woman of the Valentine Stock company at Minneapolis. Charles F. Newsome and E. R. Salter have also joined that organization recently.

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Dyke Brooke, Mr. and Mrs. Frederick Ormond, Bertha Wilby, and Baby Wilby are recent additions to Snow and Heron's Stock company at Albany.

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Joseph Redman and Minna Ferry have signed with the Ned Florence Summer Stock company, Cleveland.

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William Charles Masson has signed as stage director of the Shubert Stock company, at the Bastable Theatre, Syracuse.

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William Bramwell has been highly praised by the Cleveland press for his original and effective portrayal of Svengali in the production of Trilby by Eugenie Blair's Stock company at the Lyceum Theatre.

* * *

George Bloomquist, juvenile of the Neill Stock company, was maried to Rose Swain, of Minneapolis, at St. Luke's Church, San Francisco, May 8. Mrs. Bloomquist has been an instructor in Greek at the University of Minnesota. She was formerly an actress, and has decided to return to the stage, making her reappearance during the Neill company's engagement in San Francisco.

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George S. Probert, of the Shubert Stock company, at the Bastable Theatre, Syracuse, has received strong indorsement from the local critics for his work in Quo Vadis.

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Lucius Henderson is organizing a Summer stock company to open in Montreal in the near future.

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Rose Stahl closes her season with the Girard Avenue Theatre Stock company, Philadelphia this week in Camille. Miss Stahl played Camille earlier in the season, but on account of her success in the part it will be repeated for her closing bill. Emma Maddern and Stella Kenny will also retire at the close of the regular season this week.

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The Criterion Stock company, under the management of Sylvester Maguire, will play a Summer season at the Star Theatre, in Buffalo, commencing May 21. In the company are Anne Sutherland, Joseph Kilgour, Thomas Bridgeland, Laura Nelson Hall, George Friend, Mace Greenleaf, Helen King Russell, Scott Cooper, Charles Collins, Margaret Wilkes, Lillian Schovelin, Mortimer Weldon, Francis Powell, and T. C. Valentine. Mr. Valentine will stage the plays.

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The Lyceum Stock company, Collier and Cowan, managers, opened a Summer season at Wilmington, N. C., yesterday (Monday).

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Edwin T. Emery has established himself as a favorite in San Francisco by his able work with the Alcazar Theatre Stock company.

* * *

D. V. Arthur has engaged for the William Morris Stock company, to open at the Columbia Theatre, Washington, May 28, Katherine Grey, Louise Thorndyke-Boucicault, Eleanor Carey, Margaret Mayo, Stephen Grattan, Charles Stanley, and Charles B. Welles. Men and Women will be the first bill.

* * *

Lavinia Shannon, who has been for the past two seasons leading woman of the Grand Opera House Stock company, Indianapolis, closed her season there May 5, in Lady Windemere's Fan. On her first entrance Miss Shannon was received with great applause. During the fourth act she was literally showered with flowers. At the final curtain she was called on for a speech. After the performance her friends found their way to her dressing room, and waited at the stage door to bid her farewell. Miss Shannon was a favorite socially as well as professionally. Her artistic success was unquestioned, and her gowns caused constant admiration.

* * *

At the closing of the regular season of the Baldwin-Melville Stock company, New Orleans, last Wednesday, Anna McGregor, who has been playing the character and high comedy roles, was deluged with floral and other gifts, and received from Managers Baldwin and Greenwall a petition addressed to them and signed by 3,840 patrons of the theatre, asking the managers to re-engage Miss McGregor for next season.

TO DEDICATE TWO THEATRES.

Viola Allen, before opening her next regular season, will play a preliminary week, during which she will dedicate two new theatres, the Richmond Opera House, North Adams, Mass., on Sept. 17, and the Shubert Brothers' new theatre at Utica, N. Y., on Sept. 21, 22. Miss Allen's regular season will open Sept. 24.

AN INJUNCTION AGAINST MRS. WALLER.

On April 14 Mrs. Lewis Waller, sister-in-law of Clement Scott, produced at the Comedy Theatre, London, a dramatization of Tess of the D'Urbervilles, attributed to H. A. Kennedy, a newspaper writer, of that city. Mrs. Waller had previously given performances of the play at various suburban theatres and in the provinces.

The exclusive English dramatic rights to Thomas Hardy's novel are owned by Mrs. Fiske, and Lorimer Stoddard's dramatization, copyrighted in England, is also her sole property. Legal proceedings were at once instituted in her behalf and application was made in the English courts for an injunction to restrain Mrs. Waller from further representation of the play, the action in the case also being for damages for violation of copyright.

Cable advices announce that the injunction prayed for has been duly granted, and further representation of the play prohibited pending trial, and the play has been withdrawn from the stage of the Comedy Theatre.

It is claimed, aside from the copyright violation, that Mrs. Waller's version was based upon the Stoddard dramatization, much of the material of which, invented by Mr. Stoddard, was used, as well as his selection and arrangement of incidents from the novel. This case is important involving as it does international rights to a dramatization.

THE FUND'S ANNUAL MEETING.

The annual meeting of the Actors' Fund is set down for this (Tuesday) forenoon at 11 o'clock in the Madison Square Theatre. The reports of the secretary and treasurer will be read, and President Louis Aldrich will deliver his annual address. The election of officers and trustees will also take place. The association's Nominating Committee have selected as candidates Mr. Aldrich for president, John Drew for first vice-president, Antonio Pastor for second vice-president, William Harris for treasurer, and Edwin Knowles for secretary. Besides several renominations for trustees the committee will present the names of James K. Hackett and Daniel Frohman for trusteeships. It is hoped that the change in the date of the annual meeting from June to the earlier date will insure an increased attendance of members.

DEPARTURES FOR EUROPE.

Among those that sailed for Europe last week were Mr. and Mrs. Florence Ziegfeld, Jr. (Anna Held), Mr. and Mrs. W. H. Kendal, Daniel Frohman, Maude Adams, Ethel Barrymore, Mr. and Mrs. Julian Story (Emma Eames), Heinrich Conried, Madame Gadski, and W. B. Smith.

Mr. and Mrs. E. D. Price will sail for Europe May 24 on the *Grossen Kurfurst*, to be gone until the middle of July. Mr. Price takes the trip partly on business connected with the interests of Brady and Ziegfeld, and also as a relaxation after his hard work this season as business-manager of the Manhattan Theatre.

Frank L. Perley will sail for England in about two weeks to make arrangements for Alice Nielsen's London season.

AS YOU LIKE IT AL FRESCO.

The *al fresco* performance of As You Like It to be given this (Tuesday) afternoon at "Oaklawn," the property of Mrs. Robert Hoguet, 141st Street and Hudson River, this city, in aid of St. Rose's Catholic Settlement, will have the following cast: The Banished Duke, Carl Ahrendt; Duke Frederick, Phineas Leach; Orlando, Charles Hagar; Jaques, William McVey; Adam, Robert McWade; Oliver, Cassius Quimby; Touchstone, Allyn Franklyn; Charles, Mark Fenton; Le Beau, Nagel Barry; Silvius, Roland Edwards; William, Mark Fenton; Amiens, Richard R. Malloy; Jaques De Bois, Samuel Bell; Corin, Gilbert Gardner; Rosalind, Alma Kruger; Celia, Flora Kruger; Phœbe, Ella Belle Taylor; Audrey, Cathryn Morgan.

LIFE MEMBERS OF THE FUND.

The Actors' Fund's role of life members this week has been augmented by the names of Henry Miller and Charles Dalton, who have sent in $50 each for that purpose, in response to the personal appeal of President Louis Aldrich made a few weeks ago. Mr. Aldrich has added twenty-four life members to the list up to date, thereby placing $1,200 in the treasury. Besides strengthening interest in the work of this great charity, all professionals who can afford it should send in the $50 fee, and be numbered among the prominent professionals who have become life members of the fund.

YOUNG AFTER "PRISONERS OF HOPE."

James Young is negotiating with Mary Johnston for the dramatic rights to her novel, "Prisoners of Hope." If the arrangements are consummated successfully Mr. Young will make a spectacular representation of the play next season.

THEATRE FIRES.

The Ebinger Grand Opera House, at Fort Madison, Iowa, was almost totally destroyed by fire May 4. A gasoline stove used by the janitor exploded and caused the fire. The flames spread rapidly and were soon beyond control. Mr. Ebinger, the owner, expects to rebuild the theatre.

A defective flue caused a fire that did $100 damage to the Woodward Opera House, Mt.

MUSIC NOTES.

M. J. Scherbey and his pupils gave a concert at Knabe Hall on May 12, the soloists being Martha Wettengel, Mrs. Hart Pattison, Gertrude Albrecht, Mrs. Edward de Lima, Louise Scherbey and Albert Renard.

Handel's oratorio, "Samson," was sung by the People's Choral Union at Carnegie Hall on May 13, with Clementine de Vere, Carrie Bridewell, W. H. Rieger and Myron Whitney, Jr.

The annual Saengerfest, to be held in Brooklyn, July 2-7, promises to be the largest ever undertaken, ten thousand singers being counted upon to attend.

Ernest Dohnanyi and Max Hambourg will return for American concert tours next season. Ignace Jan Paderewski and Vladimir de Pachmann may return also.

Mrs. Marie Seymour Bissell gave a musicale at Mendelssohn Hall, on May 8. Among the soloists were Catherine Campbell, Grace Preston, Nellie Brewster, and Mary Stoughton.

Eduard Strauss and his famous Vienna Orchestra began their European tour, previous to sailing for America, in Berlin on May 4, the day on which the Emperor, Francis Josef, of Austria, visited the German capital.

JANE MARBURY.

Jane Marbury, whose engagement terminated when Quo Vadis was withdrawn from the stage of the Herald Square Theatre on May 5, was the Vigidia of the play. Her portrayal of the part was so well approved that during the run of the play, as well as since the close of the theatre, Miss Marbury has received a number of offers for next season. So far she has not decided which of these propositions she will entertain, but it is likely that she will sign before long in order to be at liberty either to go to the country or to accept a Summer engagement. Miss Marbury, who is a Brooklyn girl, has been on the stage some five or six years and has had considerable experience in stock companies. She was with the Girard Avenue stock in Philadelphia, and with the stock companies in Denver and Salt Lake, in all of which she played important roles. Other engagements that Miss Marbury has filled were with Modjeska, The Strange Adventures of Miss Brown, Alabama, and An Innocent Sinner.

COMPANIES CLOSING.

The Corner Grocery, at Mount Vernon, N. Y., on May 5, reopening on Aug. 29.

Cook-Church stock company, at Newburgh, N. Y., on May 19.

Humpty Dumpty (Dixon and Mustard), at Anderson, Ind., May 19.

The Sorrows of Satan, on May 5, with a return engagement at the National Theatre, Philadelphia.

Frank Daniels, at Bridgeport, Conn, May 19.

Mlle. Fifi, at Greenville, Pa., May 5.

Coontown 400, at St. Cloud, Minn., May 5.

Tommy Shearer company, at Freehold, N. J., May 19.

Kennedy's Players, at Bath, Me., May 5.

Corse Payton Southern Stock company, at Lewiston, Me., May 10.

Jules Grau's Opera company having closed at Omaha, Manager Grau has arrived in town and has already secured three novelties for next season.

Si Plunkard, at Elgin, Ill., May 5.

Lennon Stock company, at Valparaiso, Ind., May 3, to reorganize for the Summer under the name of Herworth's Comedians.

Empire Stock company, at Haverhill, Mass., May 5.

Davidson Stock company, at Fond du Lac, Wis., May 12, reopening Sept. 3.

Daniel Sully in The Parish Priest on May 19, reopening at the Fourteenth Street Theatre, New York, on Aug. 30, for a run under direction of Willis E. Boyer.

Rorderside, in New York City, May 12.

The Great Ruby, in New York City, May 12.

On the Stroke of Twelve, at Hamilton, Ont., May 19.

The Paiges, at Wilkes-Barre, Pa., on May 5.

Julia Marlowe, at Hartford, Conn., on May 19.

Harrison J. Wolfe, in Milwaukee, Wis., on May 5. Mr. Wolfe will be presented next season in a metropolitan success, laying aside his legitimate repertoire for a time.

The Village Postmaster, at Altoona, Pa., May 19.

James O'Neill, at Fall River, Mass., on May 19.

Hennessy Leroyle, at Oshkosh, Wis., on May 6.

A Temperance Town, at the Academy of Music, Washington, April 28.

The Belle of New York, at Syracuse, May 12.

The Alice Nielsen Opera company, at New Haven, Conn., May 12.

ENGAGEMENTS.

John F. Webber, for the Barrows-Lancaster company, as Gen. Drummond, in Tactics.

The three Sisters Le Blanc, with Blondell and Fennessy, for The Katzenjammer Kids.

For Edmund Burroughs company: Charles Deland, John W. Rose, Elton Shea, Arthur Grant, T. B. Henry, Nella Robinson, Gertrude Roberts, Vera Irving, May Greene, opening June 4 at Bar Harbor, Me.

The Hearts of Oak Quartette, Lionel Hogarth, Charles Bates, Robert Kelly and J. Francis Leary, with Harris and McKee for next season.

Louie Maurice, musical director, by Rich and Harris, for next season.

Priestly Morrison, Harold Grahame, and Joseph F. Bannister, re-engaged for next season with Kennedy Players.

Margaret Macintyre, for the Maurice Grau Opera company's London season.

John Glendinning, by Liebler and Co., to support Sarah Cowell Le Moyne in The Greatest Thing in the World.

Claudia Petite, as prima donna for Atlantic City.

Master Sammie Brown, for the Weir-Braunig Dramatic company.

Paul F. Nicholson, John H. Bunny, W. T. Ellwanger, Mabel Strickland, and Ella Hugh Wood, with Grace George in Her Majesty, opening on May 14 at Plainfield, N. J.

SUCCESS OF THE LIMITED MAIL.

Elmer E. Vance's The Limited Mail has been doing phenomenal business, drawing crowded houses everywhere, and arousing the same enthusiasm that has characterized the reception of the play for ten years past. The season just ended has so convinced Mr. Vance of the play's vitality that he will give it next season an elaborate new production with new scenery, effects and printing and a strong company headed by Beatrice, whose clever dancing and acrobatic work will continue to be a feature.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Clara, Sam and Kittie Morton, in their singing and dancing sketch, head a bill that includes Thomas J. Ryan and Mary Richfield, in the Lunatics' Ball; Edwin Latell, banjo comedian; Lillie Western, musician; Bartell and Morris, parody singers and comedy musicians; Francis J. Bryant, Irish comedian; the Johnsons, dancers; Brandon and Regine, acrobatic comedy duo; Clara Adams and her pickaninnies; Clifford and Dixon, eccentric comedy duo; Raimond and Ryner, German-American comiques; Simon Brothers, musical comedians, and the vitagraph. Tony Pastor sings every evening.

Keith's Union Square.

Fanny Rice makes her New York vaudeville debut in My Milliner's Bill, and heads a list that includes Marguerite Cornille, comedienne; Reno and Richards, acrobatic grotesques; Mr. and Mrs. Mark Murphy, in The Seventh Son; Gertrude Mansfield and Caryl Wilbur, in Color Blind; Galletti's monkeys; Webb and Hassan, hand-balancers; Nelson, Glinseretti and Demonio, acrobatic comedians; James McCool and John E. Murphy, in a sketch called Kitchen Canaries; Anna Kenwick, coon-song singer; the Dawsons, society dancers; Daly and Devere, Irish comedians; John Healey, blackface comedian; Tom Hefron, one-legged comedian, and the biograph.

Proctor's Fifth Avenue.

Thomas Q. Seabrooke holds over for a second week, and he and Adelaide Herrmann head the bill. The others are Montrell, juggler; Turner's Pickaninnies, and Pauline Moran; Paley's kalatechnoscope; Billy Van, burnt cork wit; Jess Vernon, ventriloquist; Jane Whitbeck, comedienne; Sullivan and Pasqualina, comedy duo; Dick and Alice McAvoy, sketchists; Three Schuyler Sisters, singers and dancers; Frank and Don, comiques; Ouda, aerialist, and the stereopticon.

Proctor's Twenty-third Street.

Kathryn Osterman, in M. H. Lindeman's sketch, The Editor, and George Fuller Golden, the comedian, are the stars of a bill that includes Macart's dogs and monkeys; Quigley Bros., comedians; Julian Rose, Hebrew jester; Brothers Martine, acrobats; Bertie Fowler, mimic; Billy and Madrid Jackson, "coon" comedy duo; Dungan and Dudley, duettists; Maginell-Mullini Trio, musical experts; Anna Wilkes, soubrette; Julia Millard, vocalist; Paley's kalatechnoscope, and the stereopticon.

Proctor's Palace, Fifty-eighth Street.

Junius Brutus Booth, assisted by Affie Warner, in A Conjugal Crisis, and Carrie Graham, in her "Sis Hopkins" monologue, head the bill, which includes the Three Goldens, burnt cork trio; Silvern and Emerie, aerial ring performers; Jordan and Welch, Hebrew impersonators; Farrell and Starck, bicycle comedy; Caswell and Arnold, acrobatic grotesques; Mr. and Mrs. Tom McIntosh, "coon" farceurs; Weston and Hale, club jugglers; Williams and Melbourne, comedy duo; Von Prittwitz Palm, crayon artist, and Paley's kalatechnoscope.

Hurtig and Seamon's.

The Behman Show plays a return engagement. The four Cohans head the bill, which includes the Rossow Midgets, Solaret, Fred Niblo, the Three Merkel Sisters, Ethel Levey, Yorke and Adams, and Swift and Huber.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—A special company, headed by the Mimic Four, appears this week, using the paper of "The Hot Air Club," which bobs up every Spring with unfailing regularity.

LONDON.—Matt J. Flynn's Big Sensation company provide the week's entertainment.

MINER'S EIGHTH AVENUE.—M. M. Thiese's Wine, Woman and Song appears for the first time on the Westside.

DEWEY.—John W. Isham's Octoroons are here this week. The company is headed by Belle Davis, and includes W. M. English, Smart and Williams, Billie Miller, and others.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Another of those rattling good comedy bills, which the one and only Tony Pastor knows so well how to arrange, packed the cozy little theatre throughout the week with delighted patrons. The manager himself sang some new parodies with his accustomed success. Wills and Loretto presented their skit, The Tramp and the Gay Soubrette, and won a good many laughs. Wills' facial expression kept the audiences in a constant giggle. George Evans reeled off his string of nonsense and songs with good effect, though his offering lacks the spice of novelty. He talks like a man of brains, and if he would emulate Erza Kendall, who never offers the same audience the same gags twice in succession, his popularity and his salary would jump amazingly. The Stewart Sisters were warmly welcomed, and gave their breezy entertainment, which they have freshened up considerably. They have added some new songs and chatter, and have actually dropped "The Band Played On," for which they deserve high praise. Flood Brothers did some good acrobatic work. Norma Wills and company presented a new sketch by Lawrence Marston, called My Sister's Beaux. Miss Wills was seen as Lou Livingstone and also as Ruth, her twin sister. A youth who is engaged to one of them is not able to distinguish between them, and is made the victim of the jealous rage of the one to whom he is not engaged. The tangle is unraveled at the end of the piece and alls ends happily. The sketch is fairly amusing and is carefully played by Miss Wills, whose "company" consists of Francis Collins, who worked with much spirit. Sie Condit and Lillian Morey were seen once more in The Ties That Bind, the pretty little domestic play, which has a touch of nature that makes it extremely interesting. Condit and Morey held the attention of the audience, and at the end were rewarded with a burst of applause that showed the thorough appreciation of the spectators. Fox and Foxie, Murphy and Williard, the Grahams, De Camo, Howard and Linder, the Craigs, and the vitagraph, all went well.

KEITH'S UNION SQUARE.—Helene Mora, the female baritone, headed the bill, and her splendid voice was heard to great advantage in "The Holy City," which she sings with great dramatic force. A special setting, showing a church interior, was displayed, with a surpliced organist in the background. "The Holy City" is sung at this house almost every week, but Miss Mora seems to get more out of it than any of the other singers. She also sang "When You Were Sweet Sixteen" very sweetly, and also rendered two verses of "The Absent Minded Beggar" with fine effect. John C. Rice and Sallie Cohen made a big laughing hit in Herbert Hall Winslow's skit, The Kleptomaniacs, which is one of the funniest farcettes in vaudeville. Mr. Rice got every laugh that was coming to him and was ably assisted by Miss Cohen. Joe Welch, the distinctly original Hebrew comedian, kept the house in roars with his quaint and diverting monologue. He has added a lot of new stories and has improved his tale of woe about his arrest and imprisonment in many ways. Louise Thorndyke-Boucicault and James Horne appeared in Augustus Thomas' comedietta, A Proper Impropriety, which pleased the audience mightily, on account of its brilliant dialogue, which was rattled off trippingly by the clever artists above mentioned. Mrs. Boucicault is a very fascinating woman, and she can get more effect from a glance of her wonderful eyes than many actresses can by the most strenuous use of face, figure and voice. Mr. Horne looks the part he is called upon to play, and is easy, natural and effective. Zeno, Carl and Zeno scored a hit of large proportions in their aerial act, which is very showy. One of the performers is a small boy, with fiery red hair and a pert manner. His flights and somersaults through the air were remarkably well done, and the trio were accorded unusually hearty applause. The dainty McCoy Sisters, who have youth, good looks and agility to recommend them, and Sam Marion, who is very shifty on his feet, made up as pleasing a trio as we have seen here in some time. They presented an entirely new act, in which some comedy business was introduced with good effect. Their dancing is a rare treat, and they deserved the great favor that they won. Max Unger gave his exhibition of weight-lifting and muscle dancing, and made the anaemic people in the audience sit up straight in admiration. Unger is a splendid specimen of physical manhood and his feats are capitally performed. Frobel and Ruge won laughs with their acrobatic comedy in the air. Phillips and Naynon exhibited a flock of cockatoos in a picturesque way. Terry and Elmer's act was one of the most pleasing on the bill. Mr. Terry has mastered the art of eccentric dancing and does some steps that are not done by others. Alfred Sturruck sang a new song called "The New Born King," by L'Espoir, which bids fair to rival "The Holy City" in popularity. The Three Murray Brothers, Ahern and Patrick, Mr. and Mrs. Stuart Darrow, the biograph and the steropticon were also in the bill. Professor Katzenstein presided at the piano with his accustomed skill.

PROCTOR'S FIFTH AVENUE.—A series of full houses put the stamp of success on Manager Proctor's latest venture last week. The magnificent playhouse, whose walls have sheltered the most notable stars of the dramatic world for many years, and which finished its career as a temple of the drama with a performance by Joseph Jefferson, was thrown open as a continuous vaudeville theatre at noon on Monday, May 7. General-Manager J. Austin Fynes did not get a wink of sleep from midnight on Saturday preceding the opening until long after the last curtain on Monday night. There were a thousand things to be done, and innumerable details to be looked after, and he was here, there and everywhere, seeing that everything was in readiness for the opening. The relighting of the house was a herculean task in itself, as the motto of the real continuous manager is to have everything about the house as bright as possible. Those who were accustomed to the semi-gloom of the house blinked in astonishment when they saw the marvelous change in the appearance of the big auditorium when the new lights were turned on. The stage was brilliantly lighted, and the new scenery, provided by Gates and Morange, gave the stage that spick and span appearance that characterizes the up-to-date home of vaudeville. The slick-looking attaches, in their new gray uniforms, were alert to attend to the wants of patrons, as they were under the eagle eye of 'Gene Ford, who holds the responsible position of superintendent of the new house. The chief pianist, Dave Fitzgibbons, who was imported from Boston, acquitted himself in a thoroughly satisfactory way, and besides playing the accompaniments and incidental music in masterly fashion, rendered several solos, which met with great favor. The opening bill, taken as a whole, was very satisfactory indeed. Unfortunately the two star headliners were distinct disappointments. Thomas Q. Seabrooke headed the list, and made his vaudeville debut in a sketch called The Pride of Harlem, written for him by George V. Hobart. To begin with, Mr. Seabrooke has a very slight acquaintance with the real Irish brogue, and the slips he made in pronunciation, emphasis and unction were too numerous to mention. He has a funny Irish walk-around, but his ability as an Irish comedian stops right there. The author was as much to blame as the actor, however, for even a cleverer comedian than Mr. Seabrooke would have had a hard time squeezing laughs from the lines of the sketch. Mr. Seabrooke's song, "O'Hoolihan," made a hit, and a little waltz-refrain called "Rosie Ryan" was well received. Jeannete Lowrie assisted Mr. Seabrooke. She was supposed to be impersonating a tough little daughter of Shantytown, but she spoke with the accent of a dramatic-school pupil and gave no hint whatever of the character she was called upon to play. Next in order on the list was the Earl of Yarmouth, who is known on the stage as Eric Hope. He appeared in a comedy by A. R. Phillips, called Crazed. The scion of the English nobility cut a sorry figure and displayed no symptoms of dramatic talent whatever. R. C. Turner and Louise Galloway "assisted" the Earl and worked heroically, but without avail. The "common or garden" variety performers, who made up the rest of the bill, caused the audience to forget all about the "feature folks," and all scored distinct hits. Sager Midgeley and Gertie Carlisle won great favor in their "kid" sketch, and were rewarded with unlimited applause. It did one's heart good to hear the shouts of laughter that greeted their efforts. Kittie Mitchell, the "Lady Graceful of Vaudeville," came in for her share of the honors. She recited her songs in her own original way and danced as she alone can, to the accompaniment of the beartiest kind of applause. Miss Mitchell is a genuine New York favorite, and it is not to be wondered at, as she is artistic from the top of her saucy head to the point of her dainty shoe. Henri French, the juggling bicyclist, did his startling specialty, with its comedy trimmings, with great success. Newell and Shevett made the children laugh with their funny work on the bars. Conkley and Huested were amusing in their specialty. Flora, the wire-walker, sang and danced and worked on the wire in a way that brought laughs. Earle C. Way and Madge Maitland scored a big hit at the opening on Monday, but as the bill was too long they were transferred to the Twenty-third Street house on Tuesday. Sheridan and Flanagan did some good dancing. Harry and Sadie Field gave excellent character impersonations of real east-side Hebrews. Dungan and Dudley, formerly of comic opera, were seen for the first time in a singing act, in which they impersonated officers of the Army and Navy. The dialogue of the act is not of much account, but their songs are well selected and artistically rendered. Bertie Fowler's imitations caught the fancy of the house and she won genuine encores. Burton and Brookes made a hit with their line of flip conversation and clinched their success with their song, "More Work for the Undertaker." Croatian's Tambouritzka Orchestra made its first appearance in this country. It consists of seven picturesquely dressed men, who play on tambouritzkas, which sound like mandolins. Their selections were applauded. Paley's kalatechnoscope showed some timely moving pictures.

PROCTOR'S TWENTY-THIRD STREET.—Della Fox was the star of the bill. She appeared, supported by a comic opera chorus of six girls, and sang a golf song and a coon serenade. While the chorus held the stage, Miss Fox changed to the white flannel suit she wore in Wang, and sang her old song, "A Pretty Girl." It is evident from her performance that Miss Fox has not yet recovered from her recent severe illness. Her admirers turned out in large numbers and gave her a warm welcome. Junius Brutus Booth made his debut in vaudeville, supported by Affie Warner, in the comedietta, A Conjugal Crisis, which is a polite discussion between a man and his wife of the old question of equal liberty for the sexes. It is a little too talky to be effective in a vaudeville house, though it was very intelligently played by Mr. Booth and Miss Warner. The Musical Johnsons made the hit of the bill with their artistically rendered selections on xylophones. Silvern and Emerie were applauded for their skill and daring on the flying rings. M'lle Irene and her pug dog, "Zaza," proved an enjoyable feature. The pug has learned several new tricks and Irene herself has also improved in many ways. George C. Davis told one or two new stories and gave his imitations with much success. Maude Caswell and Arthur Arnold "made good" in every way, and though they had to close the entertainment, they held the attention of the audience to the end. Miss Caswell is an extremely clever acrobat and her partner has several tricks that are original and effective. Way and Maitland, who began on Tuesday, were received with great favor. Ferrall and Starck, Olga Orloff, Arvello, Williams and Melburn, Tom Brown, Paley's kalatechnoscope, and the steropticon, were also in the bill.

PROCTOR'S PALACE.—George Neville and company, in A Cold Deal, Billy Van, the comedian, and La Fafalia, the dancer, repeated the hits they made week before last at Proctor's Twenty-third Street house. Mr. and Mrs. Gene Hughes scored strongly in Charles Horwitz's farce, A Matrimonial Substitute. The Cecelian Four, a female quartette, were applauded for some excellent singing. The Maginel-Mullini Concert company presented their pleasing musical act. Barton and Ashley won laughs with their absurd sketch. Falardo gave some good imitations of musical instruments. Billy and Madrid Jackson, the Brothers Martine, Brandon and Regine, and the kalatechnoscope rounded out the bill.

MINER'S 125TH STREET.—Clarice Vance's magnetic personality was in evidence for the second time this season. She made an exceptional hit with "I'm Leading a Rag-time Life." Dan Collyer and company presented a sketch called A Live Subject. Its very absurdity recommends it as a "laugh getter," and Mr. Collyer and the three people that support him manage to extract lots of fun from it. McWatters and Tyson's Scenes in a Dressing-Room presents some new material which seems to improve it. They were one of the hits of the bill. Mr. and Mrs. Wiley Hamilton pleased immensely in Why Smith Stayed Home. Smith first appears on the scene in a state of optimistic unsteadiness. A stormy scene with his wife, a pathetic touch that calls for some nervy acting and a "prop." baby and a very clever finish all go toward making up an act that ought to last for some time to come. Laura Bennett and May Duryea, in Sapho and Lulu, by Geo. Michaels, were fair. Howe and Scott, who were received as old favorites; Craig and McDonald, and the kinetograph made up the last bill of the season. On Sunday night the last performance was given, the programme including those enumerated above.

HURTIG AND SEAMON'S.—Hayes and Lytton headed the bill and made their usual hit, of course. Stuart, "the male Patti," back from European triumphs, proved a big feature. James J. Morton, Melville and Stetson, Edna Bassett Marshall, Hooker and Davis, Ed Latell, Blanche Ring and the Patterson Brothers were the others on the programme.

The Burlesque Houses.

MINER'S BOWERY.—The Gay Girls of Gotham introduced St. George Hussey, Clifford Gordon, Morissey Sisters, Edwards, Weston and Greve, Joe Fields, Wood Sisters, Nellie Sylvester, and Leavitt and Nevello.

LONDON.—A company with paper of The Ladies' Club presented a fair olio.

MINER'S EIGHTH AVENUE.—The Monte Carlo Girls went over to the west side for a week.

OLYMPIC.—Another company with The Ladies' Club paper entertained in Harlem.

DEWEY.—Mme. Adelaide Herrmann's All Star Transatlantique Vaudeville company played to a series of large houses. Mme. Herrmann's dainty specialty made a big hit, and she was warmly encored. Florence Moore scored strongly with some new songs. She has a sweet and well-cultivated voice and a charming personality. Charles E. Grapewin and Anna Chance made the laughing hit of the bill in their new skit, Above the Limit. Harry C. Stanley and Doris Wilson, in Before the Ball; Louise Dresser and her "picks"; Fields and Ward, talkers; Cook and Sonora, sketchists; Ed Estus, equilibrist, made up an excellent bill, which was closed with the Deweyscope, which showed some new pictures.

KOSTER AND BIAL'S OPEN AGAIN.

Koster and Bial's Music Hall, which has had many changes of management this season, was thrown open again on Saturday evening last under the direction of the Standard Amusement company, of which John Koster is manager. Straight vaudeville was the attraction, and this will be the policy of the house hereafter. The bill for the opening included Mlle. Bartho, Wills and Loretto, J. W. Winton, O'Brien and Havel, Rio Brothers, De Boe, Emma Carus, Haines and Pettingill, and the Rozonis. The roof garden will open early in June.

NEW ENTRANCE FOR WEBER AND FIELDS'.

Plans have been completed for a handsome new entrance to Weber and Fields' Broadway Music Hall, which will be built during the Summer. It will occupy the space now covered by the office of the firm, in addition to that used heretofore as a lobby. The new entrance will be in the form of a very handsome arch of classical design, richly ornamented. It will be very imposing and will undoubtedly be one of the handcomest fronts in the city. Numerous improvements will also be made in the interior of the music hall, so that it will be more attractive than ever next season.

GEORGE FULLER GOLDEN.

George Golden's old friend Casey has
For years made people laugh;
He's modest, though, and never would
Sit for his photograph.

So Day was forced to sketch him, while
George held him by the hand;
His stature's small, but what of that?
His jokelets "beat the band."

"A friend in need's a friend indeed,"
This Golden knows full well;
For Casey has to bear the blame
When George has tales to tell.

No matter how the point may hurt,
Poor Casey never kicks;
He's certainly a great trump card
In George's "bag of tricks."

Long life to Casey and his friend!
Let's hope that they may stay
To tell their yarns for many years,
And drive dull care away.

A BULLDOG, A RAZOR AND A "COON."

Manager Voelckel of Voelckel and Nolan, proprietors of the Black Patti Troubadours, had an exciting time in Atlanta, Ga., recently. He was looking after things, just before train time, when one of the trained bulldogs used in the entertainment escaped from the car and began to roam around the railroad yard. The dog's specialty on the stage is to chase a colored thief, and while he was sniffing around the station he got on the scent of a black employe of the railroad and began to "act" right away. The negro resented the dog's familiarity and made such a fuss in discouraging his attentions that Mr. Voelckel ran out to see what the row was about. He and the darky engaged in an argument, and the latter pulled out his trusty razor and made a swing, with the evident intention of depriving Mr. Voelckel of his very useful jugular vein. The manager threw up his arm and the slash landed on his wrist. The negro fled, with the bulldog in hot pursuit. The animal got tired before the "coon" did and the would be assassin escaped.

Manager Voelckel is not vindictive, but he is apprehensive, and he says if the colored man will let him know whether the razor was rusty or not he will be satisfied, as he wants to be prepared for blood-poisoning, if necessary.

He has no need to worry. The average darky keeps his razor so busily employed that it has no chance to accumulate any rust worth mentioning.

AL. G. FIELD'S SEASON.

The most successful season in the history of the Al. G. Field Greater Minstrels will close at Upper Sandusky, O. on May 17, after forty-two weeks of packed houses. The performance has been highly praised and Mr. Field's enterprise and liberality have met with warm commendation. The company has visited nearly every section of the United States and Canada, making one jump of nearly 1,000 miles. In spite of the great amount of territory traversed, not one night was lost. Extensive preparations are being made for next season, when Mr. Field will send out two companies under his name. The present one, which includes Welby, Pearl and Keys, Master Carroll, the De Villiers Troupe, the Nondescript Trio, Handel Hastings, W. A. Hackett and others, will remain intact. It will be known as the Eastern company, and will be managed by Dan Quinlan, who will also be interlocutor. The Western company will be managed by Charles Armitage, and will visit the places which have been played heretofore by the Eastern company, and will also make a tour of the Pacific Coast. The Eastern company will play the cities it has had no opportunity to appear in during the past season, and will commence operations on Aug. 1 at Columbus, O. Both companies will be fitted up according to Field's policy, regardless of expense.

FRESH AIR FOR CHICAGO THEATRES.

The Board of Health of Chicago has serious thoughts of issuing an order compelling the managers of "continuous performance" theatres to close the doors of their houses for at least two hours every day in order that the auditoriums may be ventilated and that fresh air may replace the condensed atmosphere which usually prevails in those places of amusement.

The order is a good thing in its way, but the Chicago managers are at their wits' end, trying to find out where they are to obtain the fresh air. This commodity is unknown in the "Windy City," and if the managers wish to comply with the new order they will have to establish pipe lines, running from New York, through which they can pump bracing breezes fresh from the Atlantic.

Another plan would be to import air in cans from the Rocky Mountains and release it at intervals, so that the murky clouds of Chicago vapor would be dissipated, and the audiences would be enabled to see what is going on back of the footlights. It is indeed a serious problem, and it is no wonder that the Chicago managers wear a worried look these days.

WILLIAMS AND TUCKER'S SOUVENIR.

Eva Williams and Jac Tucker have issued one of the most original and attractive booklets ever gotten out for advertising purposes by vaudeville performers. It has a rough gray cover bound with a knot of rough string, with a quaint design drawn by Mr. Tucker, who has also sprinkled through the book a series of very artistic sketches, illustrative of life in the slums. The booklet contains extracts from the hundreds of complimentary notices of Skinny's Finish, George Taggart's "slang classic," in which Williams and Tucker have scored so great a success. The little souvenir is gotten up in the most attractive style known to modern printers, and is well worth preserving.

VAUDEVILLE. VAUDEVILLE.

PLAYED WITH SUCCESS AT KEITH'S THEATRE, NEW YORK,
ON THURSDAY P. M., MAY 3, BY MR.

JOHN W. JENNINGS

AND COMPANY.

Mr. Edmond Day's Latest and Best Comedy Dramarette, Entitled

A THIRD PARTY.

Very bright and humorous, with just a "touch of nature."

Feature Acrobatic and Comedy Acts Wanted

FOR THE

BASE BALL PARK. PHILADELPHIA.

Those having paper preferred. All communications regarding dates to

BALL PARK AMUSEMENT CO., PHILA., Owners.
M. W. TAYLOR, Manager.

JAMES H. PHIPPS, 138 5th Ave., N. Y.

Good for a Laugh!

LILLIAN GREEN - and - WILLIAM FRIEND

In their Great Comedy Successes,

Mrs. Bruno's Burglar. By RICHARD CARLE

Address AGENTS.

The Next Morning. By HERBERT HALL WINSLOW

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At Liberty for Next Season for Good Road Farce.

SPECIALTY and PLAY PARTS.

Will accept Summer engagements. Address Mirror office.

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Presenting THE PROFESSOR'S SUBSTITUTE By George Fuller Golden

Permanent address 254 West 24th Street.

JOSEPH HART AND CARRIE DE MAR

"The most stunning woman on the vaudeville stage."—VIDE PRESS.

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Return to America season 1901-2. Address 36 Woburn Place, W. C., London, Eng.

The Dainty Comedienne,

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"The Lady Graceful of Vaudeville."—*McLaughlin.*

Coming Season with Errick's Empire Vaudeville Company.

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DEMPSEY, MITCHELL & CO.

Presenting Sidney Wilmer's latest farce, *A MAN OF CHANCE.* A Comedy of Real Life.

Address Agents.

FRED NIBLO

"The American Humorist."

En Route with the BEHMAN SHOW.

Mr. and Mrs.

EDWARD ESMONDE

Presenting in Vaudeville the Bright Comedy Skit,

BILL TODDLE'S RECEPTION.

Introducing Mrs. Esmonde in High Class Vocal Selections.

Address Agents, or C. E. TUTHILL, Hyde & Behman Am. Co., Brooklyn, N. Y.

ORIGINATORS OF THE GROTESQUE CAKE-WALK DANCE,

GENARO AND BAILEY

Delivering original goods in an expert manner.

GRACE LEONARD
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COMEDIENNE.

MR. AND MRS.

ARTHUR SIDMAN

ENTIRELY SUCCESSFUL at the Orpheum in 'Frisco. A monstrous big theatre, a packed house at every performance, still we receive the attention of a drawing room assemblage. Next week, our "BACK HOME."

VAUDEVILLE. VAUDEVILLE.

RALPH BINGHAM

"AMERICA'S FAVORITE HUMORIST."

"His style is unlike that of any of the well-known monologists, and he caught all three floors with his tales."—"Chicot," *Morning Telegraph, New York City.*

For open time, address Station R, Philadelphia, Pa.

Late of Geo. Lederer's Casino Co

HERBERT CAWTHORN AND SUSIE FORRESTER

Both do good Specialties.

Open for strong Comedy parts.

Address [illegible] St., or Mirror.

"JESS" DANDY

DISENGAGED WEEK OF MAY 14.

By reason of the early closing of Boston Theatre.

All Agents. Permanent address, Tremont, New York City.

VIOLET DALE

The Philadelphia Inquirer.

Violet Dale, a piquant comedienne, whose first appearances in this city made a most favorable impression. Miss Dale has a most fascinating manner of acting most cleverly the songs she sings, and she has a repertory of delightfully melodious ditties, all of which were liberally encored.

Address Mirror.

JOHN W. WORLD

and BEATRICE HASTINGS

A Success in Vaudeville, Presenting an Act by GEORGE TOTTEN SMITH.

St. Louis Post-Dispatch says: "John W. World and Beatrice Hastings get a large share of the applause for their burlesque work and eccentric dancing.

St. Louis Globe-Democrat says: "John W. World made a big hit with his eccentric dances, and Beatrice Hastings with her songs."

CLARICE VANCE

The Southern Singer

This week:

Grand Opera House, Washington, D. C.

Address GEO. HOMANS, Broadway Theatre Building.

MR. and MRS.

JIMMIE BARRY

PRESENTING

MRS. WILKINS' BOY

IN VAUDEVILLE. This week—Haymarket, Chicago.

GEO. W.

DAY

There was a young actor named Day,
Who went to Chicago to play;
At ten minutes past ten
He "happened," but then
All the people were going away.

There the audience stood in a row,
And their march was deliberate and slow,
And he said, as they went,
"You can bet your last cent
These Chicago folks keep on the 'go!'"

ARTIE

HALL

Vion's all de time talken Europe and ecumenical peregrinations an' sich; dey may be all right, but I can't discern de humor of dat ocean gag er little bit.

Gertrude Mansfield
Caryl Wilbur

They have won their place by legitimate methods and a fine appreciation of the value of not over acting, making their points quietly, but with telling effect —*Boston Transcript.*

Keith's, New York, this week.

Permanent address, 131 W. 40th St., N. Y. City.

ARTHUR J. LAMB

Author of some of the season's greatest successes in songs and sketches.

820 Chicago Opera House Bldg., Chicago, Ill.

JOE WELCH

The Man with Many Imitators.

THE BEST LAUGHING ACT IN VAUDEVILLE.

VAN AND NOBRIGA

Have gone West to let the folks out there have a long laugh at

"MY BUSY DAY,"

BY

—GEORGE TOTTEN SMITH.—

Miner & Van's Bohemian Burlesque Company.

THE COMEDY STARS,

BARNES AND SISSON

EN TOUR.

FULGORA'S EUROPEAN AND AMERICAN STARS.

FRANK WHITMAN,

DANCING VIOLINIST.

Late of the MAN IN THE MOON CO.

AT LIBERTY NEXT SEASON FOR FARCE COMEDY OR VAUDEVILLE.

Can play parts and do Strong Specialty.

London Herald—"An Accomplished Artist."

Address 322 W. 45th Street, N. Y.

CINQUEVALLI TO RETIRE.

According to an article in a recent issue of the London *Era*, Cinquevalli, the most famous juggler in the world, is to retire from the stage at the end of his present engagement at the London Empire. His powers have not begun to wane, but he prefers to retire while he is at the height of his success, instead of "lagging superfluous."

Cinquevalli was born in Poland. For political reasons his family was forced to go to Berlin, where young Cinquevalli joined an athletic club, and showed such proficiency that he carried off five prizes at one festival. A short time after he ran away from home and became an aerial performer in a circus. His feats were always startling and he won the *sobriquet* of "The Flying Devil." His recklessness almost cost him his life, for one day he fell and for many months was confined to bed. During his convalescence he practised juggling as a profession, and became so expert that he decided to adopt juggling as his regular line of work. He made his first appearance in England in 1886, and since then has appeared in every city of any size in the whole world. An internal injury compelled his retirement for a time, but a very delicate operation restored him, and he has since delighted audiences with his really marvellous work.

Cinquevalli is above all things original. He has invented tricks which have taken months of constant practice to perfect, and has been the victim of more "pirates" than any man in his line. None of the imitators have come within a thousand miles of his work, however, and he will always be remembered as the prince of jugglers.

A PARISIAN VISION.

The Balmy Spring Air was blowing softly through the trees in Union Square yesterday afternoon. It carromed gently on the white mustache of "Admiral" Manning, as he paced up and down in front of Keith's, and it lifted the fluffy curls of the laughing soubrettes as they tripped gaily by and nodded smilingly to their friends. The aforesaid Balmy Spring Air blew along Fourteenth Street, past Huber's and the Academy and past hundreds of smooth-faced men, who were telling tales in which the words "terrific," "cinch," "great," "neverseennothinlikeit" and other choice expressions figured largely. The Balmy Spring Air got along very nicely till it reached Tony Pastor's, when it stopped in surprise, and, unlike the actors, forgot to blow. The reason for the suddden phasing of the B. S. A. was the appearance of a person of the feminine gender, who looked, as the poets say, "like a breath of Spring." "How darest thou usurp my prerogative?" hissed the B. S. A. "Dost thou not know that I am the only original, and that all others are imitations? Why glidest thou along the thoroughfare, reminding men that Spring is here, when thou knowest well that that is my privilege?" The girl gave a swish to her silken skirts and passed on, while the B. S. A. howled in jealous rage. At the corner of Third Avenue the B. S. A. met Old Boreas, who was leaving town for the Summer. "Knowest thou yon vision?" he said, "she of the airy, fairy millinery and the breezily beautiful gown, which distracts attention from me?"

Old Boreas rubbed his tired eyes and glanced after the receding figure. "Bless me soul," he said, with a hoarse chuckle, "it's Artie Hall!"

A SAUCY LETTER.

THE MIRROR receives a great many freak letters every week. Most of them find their way to the waste-basket, but the one printed below is too good to pass by. The letter is given verbatim, except for the names of the writers and the name of the theatre at which they appeared.

It is such a gem in the way of odd spelling and weird composition that THE MIRROR charitably refrains from disclosing the identity of the author, whose feelings have been disturbed, on account of a notice which did not seem to him to accord with the measure of success attained by the specialty presented by himself and his partner. The missive runs as follows:

To the Editor.

DEAR SIR.—We played ——'s Theatre Last week and. our act made a. terific Hit at Evy Performence and Mr. —— tolt us we can have 3 weeks next season and we have the same offers frome Evy first class Mgr. we also have Some of The best Press Notices Frome the best News Papers in The coutry and now you come out with your mirror this week saying That —— and ——'s act wass not up to the mark pou are not doing us any Harm by it you are only harming your self I am going to put your cridersisem in The new York ——, so Evy body can see it if The Gentelman who saw us work Last week had any Brains he would never say what he did as far as we are concereed. You can roast us all you Like you can do with out us and we can do with out you.

Resp yours, —— and ——.

MINER'S MAY CHANGE HANDS.

Miner's 125th Street Theatre, which has had a fairly successful season as a vaudeville house, is said to be in the market. Since his father's death, Mr. Miner has had more than he can attend to, and he is willing to make a saitsfactory deal with some manager of responsibility for the transfer of his lease of the Harlem house. It was rumored last week that B. F. Keith was negotiating for the theatre, but E. F. Albee, his general manager, stated that the story was incorrect. Mr. Miner has presented excellent bills all season, and has built up a large following, so that next season the theatre ought to do a very large business.

SCALCHI IN VAUDEVILLE.

Robert Grau announces that he will book Scalchi, the great prima donna contralto, in vaudeville next season. Scalchi is a famous singer, and has appeared in leading roles with the greatest opera companies in the world. During the past few seasons she has been singing in concerts, heading her own company.

A CASE OF GIVE AND TAKE.

Two young men, who made quite a hit as a team of fun-makers in vaudeville, split recently. When it came to a question of settling up the pecuniary end of the business, one of the boys wrote to the other asking him to O.K. an order on M. Witmark and Sons, who publish songs written by the team, for $36, which he claimed was due him for expenses incurred in getting up the act, copyrighting it, etc. The other member of the team, instead of agreeing to this arrangement, sent his ex-partner a bill for $40, of which $36 was for his interest in the sketch, and $4 for "instruction in dramatic art." The ex-partners have not yet settled the question, and the Witmarks continue to pay out the royalties, share and share alike.

VAUDEVILLE JOTTINGS.

Hines and Remington were billed to make their London debunt on April 30 at the Tivoli.

A Chinese magician, named Chung Ling Soo, is doing a turn similar to that of Ching Ling Foo, at the London Alhambra.

The London "Music Hall," of April 27 states that Manager Slater, of the Alhambra, has secured a novelty, called The American Choir Girl. The description of the act suggests that it is a copy of those of "The Girl With the Auburn Hair," and Gertrude Haynes' "Choir Celestial."

A bust of H. E. Moss will be placed in the vestibule of the London Hippodrome by the shareholders of the various cos. which Mr. Moss, after much time, trouble and diplomacy, has finally consolidated.

Mae Wentworth is singing "My Geisha from Tokio" and "The Great Beyond" on the Kohl and Castle circuit.

J. H. Hewitt has just closed his fourth season as advance agent with Gorton's Minstrels. The season has lasted forty weeks, and has been most successful from every point of view.

Marion Russell, on April 9, secured a full copyright on her playette, Nell of the Alhambra.

Early Morn, an original sketch by Maurice Drew, has been accepted by Willett and Thorne for next season.

Frank Cushman, "the progressive minstrel," has not signed with any minstrel co. for next season. He has several offers, and is puzzled over the problem of which one to accept.

The vaudeville partnership of the Misses Peak and Kellar, banjoists, was terminated in Albany at the close of their engagement at Proctor's Leland Theatre on April 28. Alice Kellar will appear alone hereafter. In a monologue sketch, introducing singing, imitations and high-class playing. She is negotiating to appear with a big co. next season.

Francesca Redding mourns the sudden death of her brother, the Rev. Arnold H. Redding, who died in London, England, on April 26, of pneumonia. Mr. Redding was an ardent admirer of the stage, and had many warm friends in the profession. His remains reached New York, May 6, and were interred at St. Joseph's Memorial Chapel, Elmsford, N. Y.

R. H. Brock, for years business-manager and treasurer of Abe Leavitt's Rentz-Santley Burlesque co., will manage the H. W. Williams, Jr., Imperial Burlesquers season of 1900-1901.

Manager Abe Leavitt, of the Rentz-Santley co., has engaged the following people for next season: The Leonards, Lottie Elliott, Salina, Ashley and Wolley, Charles Robinson, Laura Wyble, Annie Stehl, Lizzie Smith, Blanche Latell, Minnie Sheldon, Annie Sheldon, and Nellie Coats. He is also negotiating for several other acts, which will be of a strong and novel character. The first part and burlesque will be entirely new. They will be written and staged by Matt Woodward. The costumes will be of the most elaborate description.

Sherman and Morrisey's Vaudeville co. will open its Summer season May 19, under the management of R. H. Brock. Adilade Kirke, the contralto, has signed with the co.

The suit of Thomas Ebert against Isabelle Urquhart for $1,300, alleged to be due for commissions for obtaining vaudeville engagements for Miss Urquhart in 1897, was decided in favor of the defendant last week in the City Court, before Judge Schuman and a jury.

Rose Bacon, of Cogan and Bacon, has made a great hit with "My Automobile Girl."

Marsh and Sartella have been in the East one year, and have played all the leading houses, including the Keith and Proctor circuits. They are booked solid in parks until Aug. 6, and will spend part of their time rehearsing a new act for next season.

Aimee, the dancer, writes THE MIRROR that her husband, who is also her electrician, suffered a stroke of paralysis, which deprived him of his sight, while they were playing at the Howard Athenaeum, Boston. Aimee will play all dates contracted for at Springfield, Buffalo, Toronto, and over the Hopkins circuit.

Canfield and Carleton took a voluntary vacation of two weeks, and spent the time furnishing their new home in Utica. Mr. Canfield has completed his new act, which he thinks will be better than anything he has so far done. He will engage a first-class baritone, who can act to assist him and Miss Carleton. Good singing will be a feature of the new sketch. Special scenery will be used.

John Cain, of Mitchell and Cain, has added "Not Very Long Ago" to his repertoire.

Sydney Grant is leaving no stone unturned in his booming of Elsecta, the barefoot toe-dancer.

Lafayette is making a great hit over the Keith circuit. His press notices in Philadelphia last week were flattering in the extreme.

John Mason will reappear in vaudeville, opening next week at Keith's, Boston, in a monologue.

A benefit for the Salvation Army was given at the Los Angeles Orpheum on April 20. The share of the

THE COMEDIENNE,

Kathryn Osterman

A Great Triumph in

VAUDEVILLE.

Address care

WILSON & SMITH.

"THE ONLY WAYS"

"EARLE C. WAY"

(The straight and narrow way),

AND

"MISS MADGE MAITLAND"

(The shortest way).

On the Proctor Circuit, opening at the Fifth Avenue, Monday, May 7 -(the house opening bill).

"Our new act is ready for inspection."

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The greatest sensation of the world. "Many imitators but no rivals." His permanent address 216 E. 14th St., New York, or first-class agents.

Vaudeville Sketches

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VAUDEVILLE.

TRIUMPHAL RETURN.

Ernest Hogan

("THE UNBLEACHED AMERICAN")

And his *FUNNY FOLKS* will arrive in America (via Vancouver, B. C.) on or about May 12th, 1900, after an undisputable success abroad.

Mr. Hogan will star in his new and original excruciatingly funny farce comedy:

A COUNTRY COON

By MR. ALLAN DUNN.

Managers address American Representative, MR. BILLY BARLOW, Care New Western Hotel, San Francisco, Cal.

WATCH THIS SPACE.

Management of MR. CARL DANTE.

P. S.—Were due April 28th but accepted another four weeks' engagement at The Orpheum, Honolulu, H. I.

A POSITIVE HIT. A GENUINE NOVELTY. A RECOGNIZED FEATURE.

T. W. ECKERT AND EMMA BERG

In their "Japanese Operetta,"

By LAMB and PETRIE.

Gorgeous Costumes, Beautiful Scenery, Novel Electric Effects. Indorsed by Press and Public of Every City.

Week of May 14, Chicago Opera House, Chicago.

J. W. WINTON THE HIT OF THE SEASON

The much traveled Ventriloquist, and

McGINTY THE AUSTRALIAN LARRIKEN.

EVA MUDGE

Character Vocalist, Comedienne.

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EVA WILLIAMS AND JAC TUCKER

Presenting the Slang Classic,

SKINNY'S FINISH.

JAS. F. DOLAN AND IDA LENHARR

Alan Dale says

"A High-Toned Burglar impressed me as being the best one-act sketch I have ever seen on the vaudeville stage. It is clever and bright, and it has no maudlin pathos. This high-toned burglar is shot at the end of the piece, and instead of apostrophizing his mother or recalling the happy days when he was young, tiddle-y-um, he holds up the last watch that he has stolen from the policeman who shot him and pegs out. Mr Dolan is an extremely good actor. Miss Lenharr is far above the average, and A High-Toned Burglar is enjoyable."

Orpheum, 'Frisco.

BUOMAN AND ADELLE

Are as interesting a couple as have visited the Orpheum in many weeks.—*Exc. Bulletin, April 30.*

An amusing act. Very clever lines.—*Chronicle, April 30.*

They are popular with the patrons. -*Bulletin.*

Songs Sketches, Operas, Ballets, arranged and composed at reasonable terms. Violin and Piano Lessons given. REINERT (Kretzschmer), No. 412 E. 13th St. (Store), N. Y.

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23d Street, between 6th and 7th Avenues.

THE PALACE,
58th Street, East, between Lexington and 3d Avenues

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High-Class Novelties all the time,
From Noon to 11 P. M.

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HOWE AND EDWARDS

$50 REWARD.

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By GEO. H. EMERICK.

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Belle Davis, Smart and Williams,
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BOYD CARROLL

Author, Vocalist, Pedestal Dancer.

Address care MIRROR.

J. E. DODSON IN VAUDEVILLE.

J. E. Dodson, the well-known character actor, who has made many notable successes in important parts on the legitimate stage, will shortly be seen in vaudeville in a one-act play. Mr. Dodson has had many tempting offers from the vaudeville managers, but has steadily refused them. The financial inducements held out lately, however, have been too much for Mr. Dodson, and he has finally succumbed. The success achieved by the late Felix Morris has encouraged Mr. Dodson to hope that his vaudeville venture will prove similarly fortunate. The patrons of vaudeville have a rare treat in store for them, as Mr. Dodson has no superior as a delineator of eccentric old men. He will "make good," as the variety folks say, and will find audiences as appreciative as any he has ever appeared before in the regular theatre.

receipts received by the Army goes to relieve the famine sufferers in India.

Adelaide Herrmann is a headliner at Proctor's Fifth Avenue Theatre this week. Fourteen weeks of the past season Madame Herrmann has played in this city, a record of which she is justly proud. Next season she will head a vaudeville co., for which a very promising tour has already been booked.

John W. Jennings and co. gave a trial performance of a playlet by Edward Day, entitled A Third Party, at Keith's Theatre, this city, May 3, and, judging from its reception its future in vaudeville is assured. It proved thoroughly entertaining and was loudly applauded.

Jessie Cavanagh and Harry Lee, of Black Diamond fame, are to appear in vaudeville in a sketch called A Modern Falstaff, written especially for them by Mrs. Lou E. Bates.

Maude Caswell and Arthur Arnold, who filled a successful engagement at Proctor's Twenty-third Street house last week, are at Proctor's Palace this week. They will be a special vaudeville feature with Corse Payton's co. at Newark, N. J., May 21.

The McCann Family, with Baby Geraldine, closed their second week at the Casto, Fall River, Mass., May 12, and began their third week in the same city, opening at Sheedy's Theatre on May 14.

Joseph Newman, the Western song-humorist, has finished six vaudeville engagements for the season, and has gone to his home in Denver for the Summer. Mr. Newman, with his pleasing songs, has proved a welcome addition to vaudeville programmes. In every city in which he appeared he was most cordially received.

Lillian Emery will shortly make a short tour in vaudeville in A Woman of Moods, a new sketch written by her brother, Edwin T. Emery.

May Floyd, having closed a successful season with Maloney's Sensation co., is resting in New York. She opens on the New England park circuit shortly, featuring her new golf dance.

Burton and Brookes have just concluded a very successful engagement over the Proctor circuit, and are engaged for the opening bill at the New York Theatre Roof-Garden on June 4.

Stock's Riverside Park Theatre, on Jefferson Avenue, Detroit a new resort, will open on May 20.

David Warfield denies the rumor that he is to leave the Weber and Fields Stock co.

Joseph Hart and Carrie De Mar began their tour of the Orpheum circuit last week at Omaha, Neb., and scored the hit of the season in Dr. Chauncey's Visit.

Charles F. Dittmar was in Berlin during the latter part of April.

Fanny Rice received some highly eulogistic press notices for her work in My Milliner's Bill, in which she made her vaudeville debut last week at Boston.

Smith and Cook made their London debut at the Palace week of April 30, and are reported to have scored a hit.

Billie and Willie Farrell, the colored team now in Europe, will, it is said, do single specialties in future.

Oliver Morosco denies that his theatre in Los Angeles will be added to the Hashim circuit.

Kitty Gilmore and Lillian Maynard have closed a successful season with The Hustler and will play dates for the Summer. Both are gingery performers, and their new act is said to have scored a big hit.

Jeannette Dupre and Anna Yale will do a sister act with Watson's American Burlesquers next season. The specialty will be new and elaborate costumes will be used.

A benefit for the relief fund of the Actors' National Protective Union was given at Webster Hall on May 12. The performers who volunteered were Joe Welch, George Evans, James Thornton, Charles B. Lawler, Press Eldridge, William Cahill Davis, Dillon Brothers, J. Aldrich Libby, Ada Jones, the Philippinos, Sugimoto, and Ladell and O'Neil.

Louise Bryant is featuring "My Wild Irish Rose," "The Irish Swell," and "We'll Drown It In the Bowl," three of Chauncey Olcott's songs.

Rumors were rife last week concerning the Schley Music Hall and its prospective managers for next season. Nothing definite has been arrived at so far as to who will be director of amusements there next season.

The Grand Central Palace Roof-Garden will open for the season on June 11, with a vaudeville programme, followed by dancing.

Mrs. Lou E. Bates, dramatist and sketch writer, has associated herself with James H. Phipps' agency.

Henry Walsh's Quincuplexal has closed a successful season of thirty-five weeks. The next season will open early in September.

The Seven Reed Birds were the headliners at the Columbia, St. Louis, week of April 29. This week they are at the Olympic, Chicago, with the Haymarket to follow.

Maud Nugent receives many encores nightly for her charming rendition of "When You Were Sweet Sixteen."

Mittenthal Brothers have added Springfield, Ill., to their circuit of Summer parks.

Cincinnati is the home of Effie Pearl (Mrs. W. H. Smedley), of the Smedley Sketch Club, who appeared at the Columbia Theatre week of May 6, and the little co. received much attention. The children were presented with handsome floral offerings at every performance, and their acting is the talk of the town.

The original Harvey Sisters, Maude and Edyth, have reunited, and have been engaged for six weeks with the Hot Air Club, opening May 14 at Miner's Bowery Theatre.

The Quaker City Quartette (John Pieri, Harry Ernest, Ed Hanson, B. S. Carnes) have signed with Heuck and Fennessy's vaudeville and comedy co. At the close of the next season the quartette will leave for London, where they open at the Empire.

Ermani is laying off this week, on account of the closing of Miner's 125th Street Theatre for the season.

The team composed of Mabel Taylor-King and Henry Ralch-Ingram has been dissolved. Miss King will double up with her sister, Frankie King, in a vaudeville act, and Mr. Ingram has formed a partnership with Charles Jacklin, the tenor, who has spent the past season with the De Angelis Opera co. Miss King and Mr. Ingram will fill their last engagement together at Proctor's Twenty-third Street Theatre week of May 21. Jacklin and Ingram will depart largely from the rut followed by illustrated song teams. They will give much of the popular music of the day the go-by entirely, and will present instead many of the old high-class ballads of long ago.

Towler, MacGregor and Clifton have been booked on the Keith circuit in Willard Holcomb's sketch, Actions Speak Louder than Words.

Lowell Mason, who is managing Adolph Zink, the Lilliputian actor who has scored such a hit in vaudeville, is arranging for the vaudeville appearances of Franz Ebert and Selma Goerner, two other clever members of the old Lilliputian co.

Mr. and Mrs. William Boag will give a trial performance of Willard Holcomb's travesty, Parthingomar, in Newark, N. J., this week.

William Norris is considering several offers to enter vaudeville this Summer, and if he accepts will present a sketch by Willard Holcomb, entitled The Ambassador from Armenia. In the sketch Mr. Norris will play a character similar to that of Melchizidek Pincus, in which he scored such a hit in Children of the Ghetto.

William B. Sherman has gone to Canada, to attend the opening of his circuit of parks, which occurs May 24.

Little Georgie Bryton returns to vaudeville, after an absence of one year, which she has devoted to study. She will appear in her new male impersonation act, Corbitt and Vincent will attend to her bookings.

"The Only Ways," Earle C. Way and Madge Maitland, were one of the laughing hits in the opening bill at Proctor's Fifth Avenue Theatre last week.

Mark and Kitty Hart put on their new specialty at Dunn and Waldron's Star Theatre, Philadelphia, recently. They have been engaged by Dunn and Waldron for the Summer season.

Horwitz and Bowers have written two new songs which will be published shortly by Hill, Horwitz and Bowers. One of the songs is a descriptive ballad called "Something that Money Can't Buy," and the other is a love song in waltz time, called "When You Love." The latter will be introduced by Camille D'Arville. This firm will also publish a coon song, called "It Takes a Darky to Have a Good Time," by Boyle Woolfolk.

Harry Thompson is still laid up at his home, 208 Palmetto Street, Brooklyn, and would be pleased to see any of his brother professionals who may care to call upon him.

Casey and Le Clair's season with A Genuine Yentleman and Ole Olson will close at Williamsport, Pa., May 26. They open the following week at the Howard Athenaeum, Boston.

The Valdares, bicyclists, are reported to be doing well in New Zealand with a circus-variety co.

Howard and St. Clair were in Perth, Western Australia, when last heard of.

Tom Browne, the whistler, opened a six weeks' engagement at the New Tivoli in Sydney, N. S. W. on Easter Monday. At the conclusion of the engagement he and his wife will return to America. Mr. Browne writes that New Zealand is a prosperous little country, and that first-class cos. are sure of good business.

Little Frances Kepplar was credited with being the hit of Hello Bill, by the leading papers, when the farce played Chicago.

VAUDEVILLE PERFORMERS' DATES.

Adams, Clara—Pastor's, N. Y., 14-19.
Amann and Hartley—Cook O. H., Rochester, 14-19.
Andersons, The—Gilmore, Springfield, Mass., 14-19.
Adams, Adolph—Gilmore, Springfield, Mass., 14-19.
Ainsworth, Miriam—Chicago O. H., 14-19.
Aimee—Gilmore, Springfield, Mass., 14-19.
Abbott and Silk—G. O. H., Wash'n, 14-19.
Allman, Dan—Orpheum, Omaha, 13-19; Park, Springfield, Ill., 20-26.
Ahearn and Patrick—Keith's, Phila., 14-19.
Aldrich, Chas. T.—Gilmore, Springfield, Mass., 14-19.
Burkhart, Lillian—Empire, Cleveland, 14-19.
Bunth and Rudd—Keith's, Phila., 14-19.
Blocksom and Burns—Keith's, Prov., 14-19; Keith's, Phila., 21-26.
Bicknell—Keith's, Boston, 14-19.
Brandon and Regina—Pastor's, N. Y., 14-19.
Burton and Brookes—Gilmore, Springfield, Mass., 14-19.
Barry, Mr. and Mrs. Jimmie—Haymarket, Chicago, 14-19.
Boudreault, Louise Thorndyke, and Co.—Keith's Prov., 14-19.
Booth, Junius Brutus—Palace, N. Y., 14-19.
Bruet and Riviere—Empire, Cleveland, 14-19.
Bartell and Morris—Pastor's, N. Y., 14-19.
Bryant, Francis J.—Pastor's, N. Y., 14-19.
Burton, H. B.—Sam T. Jack's, Chicago, May 14—indefinite.
Burnham, Miss—Cook O. H., Rochester, 14-19.
Barrymore, Maurice, and Co.—Olympic, Chicago, 14-19.
Barrows, James O., and Co.—Shea's, Buffalo, 14-19.
Barney and Russell—Duquesne, Pittsburg, 14-19.
Cressy and Dayne—Keith's, Boston, 14-19; Keith's, Prov., 21-26.
COHAN'S, THE—Harlem Music Hall, 14-19; G. O. H., Jersey City, 21-26.
Cornille, Marguerite—Keith's, N. Y., 14-19.
Charles, Carl—Keith's, Prov., 14-19.
Caswell and Arnold—Palace, N. Y., 14-19.
Canfield and Carleton—Keith's, Phila., 14-19; Keith's, N. Y., 21-26.
Carlos and Vouletti—Keith's, Prov., 14-19.
Clifford and Dixon—Pastor's, N. Y., 14-19.
Comer, Imogene—Masonic Roof, Chicago, 14-19.
Cook and Clinton—Masonic Roof, Chicago, 14-19.
Case, Charlie—Shea's, Toronto, 14-19.
Cullen, Jos. H.—Duquesne, Pittsburg, 14-19.
Chevrier—H. and B., Brooklyn, 14-19.
Cordelia—Ferris Wheel Park, Burlington, Ia., 14-19.
De Forrests, The—Columbia, St. Louis, 14-19.
Dunn and Jerome—Masonic Roof, Chacago, 14-19.
De Witt, Vinnie—Hopkins', Chicago, 14-19.
DOLAN AND LENHARR—Duquesne, Pittsburg, 14-19.
D'Esta, Harry—Ferris Wheel Park, Burlington, Ia., 14-19.
Dungan and Dudley—Proctor's, N. Y., 14-19.
D'Arville, Camille—H. and B., Brooklyn, 14-19.
Daly and Devere—Keith's, N. Y., 14-19.
Dawsons, The—Keith's, N. Y., 14-19.
Darrow, Mr. and Mrs. Stuart—Keith's, Phila., 14-19.
Dillon Bros.—Keith's, Prov., 14-19.
Dependa and Breen—Hippodrome, London, Eng., April 30-June 16.
Dandy, Jess—Boston Theatre, Boston, 14-19; Miner's Harlem, N. Y., 21-26.
Downs, T. Nelson—Folies, Paris, France, April 16-June 15.
Ellsworth and Burt—Empire, Newark, 14-19.
ELMORE SISTERS—Bijou, Richmond, 14-19.
Eldridge, Press—Henderson's, Coney Island, 13-20.
Eckert and Berg—Chicago O. H., 14-19.
Edson and Burg—Keith's, Boston, 14-19.
Evans and White—Chicago O. H., 14-19.
Eldridges, The—Cook O. H., Rochester, 14-19.
Effendi, Anna—Ferris Wheel Park, Burlington, Ia., 14-19.
Filson and Erroll—G. O. H., Wash'n, 14-19.
Frenchelli and Lewis—Shea's, Toronto, 14-19.
Fowler, Bertie—Proctor's, N. Y., 14-19.
French, Henri—H. and B., Brooklyn, 14-19.
Frobel and Ruge—Keith's, Phila., 14-19.
Ferrell and Starck—Palace, N. Y., 14-19.
Fialkowski—Duquesne, Pittsburg, 14-19.
Frank and Don—Proctor's Fifth Avenue, N. Y., 14-19.
Fox and Foxie—Cook O. H., Rochester, 14-19.
Felix and Barry—Shea's, Toronto, 14-19.
Fox and Clark—Gilmore, Springfield, Mass., 14-19.
Franchonetti Sisters—Duquesne, Pittsburg, 14-19.
Frobel and Ruge, Keith's, Boston, 14-19.
Glenroy, James Richmond—Shea's, Buffalo, 14-19; Shea's, Toronto, 21-26.
Gaietta, Prof.—Keith's, N. Y., 14-19.
Golden, George Fuller—Proctor's, N. Y., 14-19.
Goddess, The—Palace, N. Y., 14-19.
Gifford, Ed—Keith's, Boston, 14-19.
Gassman, Josephine—H. and B., Brooklyn, 14-19.
Gladstone, Lotta—Haymarket, Chicago, 14-19.
Grant and Norton—Haymarket, Chicago, 14-19.
Gaylor and Graff—Keith's, Boston, 14-19.
Garrisons, The—England—indefinite.
Graham, Carrie—Palace, N. Y., 14-19, Proctor's Fifth Avenue, N. Y., 21-26.
HERRMANN, ADELAIDE—Proctor's Fifth Avenue, N. Y., 14-19.
Hefron, Tom—Keith's, N. Y., 14-19.
Hines, Florence—Chicago O. H., 14-19.
Hill, Hamilton—Keith's, Boston, 14-19.
Healy, John—Keith's, N. Y., 14-19.
Hess Sisters—Chicago O. H., 14-19.
Howe, Wall and Waters—G. O. H., Wash'n, 14-19.
Henning Sisters—H. and B., Brooklyn, 14-19.
Haynes, Gertrude—O. H., Fitchburg, Mass., 14-19.
Irwin and Hawley—Keith's, Boston, 14-19.
Jacksons, The—Proctor's, N. Y., 14-19.
Johnson and Dean—Keith's, Phila., 14-19.
Johnsons, The—Pastor's, N. Y., 14-19.
Johnson, Juggling—Keith's, Prov., 14-19.
Jordan and Welch—Palace, N. Y., 14-19.
Kenwick, Anna—Keith's, N. Y., 14-19.
Kelly and Violette—Shea's, Buffalo, 14-19.
Keller, Jules, Empire, Cleveland, 14-19.
Keno, Welsh and Melrose—Columbia, St. Louis, 14-19.
Kennedy, Clayton—New Gilmore, Springfield, Mass., 14-19.
Kellys, The—Ferris Wheel Park, Burlington, Ia., 14-19.
Lutell, Edwin—Pastor's, N. Y., 14-19.
Lozelles, The—Columbia, St. Louis, 14-19.
Lowell Bros.—Gilmore, Springfield, Mass., 14-19.
Lewis and Ryan—H. and B., Brooklyn, 14-19.
Leo and Chapman—H. and B., Brooklyn, 14-19.
Leonards, The—Haymarket, Chicago, 14-19.
Lawrence and Harrington—Chicago O. H., 14-19.
LEVEY, ETHEL—Harlem Music Hall, N. Y., 14-19, G. O. H., Jersey City, 21-26.
Linton and McIntyre—Chicago O. H., 14-19.
Litchfield, Mr. and Mrs. Nell—Howard, Boston, 14-19.
Lafayette—Keith's, Boston, 7-19.
Ladell and O'Neil—Keith's, Prov., 14-19.
Le Roy, Mr. and Mrs. Nate—Chicago O. H., 14-19.
Martons, The—Pastor's, N. Y., 14-19; Chicago O. H., 21-26.
McCoy Sisters and Sam Marion—Keith's, Phila., 14-19.
McIntyre and Heath—Chicago O. H., 14-19.
Martinetti and Sutherland—Chicago O. H., 14-19.
Moullere Sisters—Keith's, Prov., 14-19.
Mansfield, Gertrude—Keith's, N. Y., 14-19; Keith's, Phila., 21-28.
Mayer, Carroll and Mayer—Keith's, Boston, 14-19.
Melville and Stetson—Shea's, Toronto, 14-19.
Manhattan Comedy Four—Keith's, Boston, 14-19.
Murray Bros.—Keith's, Phila., 14-19.
Martine Bros.—Proctor's, N. Y., 14-19.
Macart, Prof.—Proctor's, N. Y., 14-19.
Montgomery and Stowe—Empire, Cleveland, 14-19.
McAvoy and May—Keith's, Prov., 14-19.
MURPHY, MR. AND MRS. MARK—Keith's, N. Y., 14-19.
Marsh and Sartella—Keith's, Prov., 21-26.
McCool and Murphy—Keith's, N. Y., 14-19.
Merkel Sisters—Harlem Music Hall, N. Y., 14-19.
Montrell—Proctor's Fifth Avenue, N. Y., 14-19.
McAvoys, The—Proctor's Fifth Avenue, N. Y., 14-19.
Maginell-Mulind—Proctor's, N. Y., 14-19.
McIntosh, Mr. and Mrs. Tom—Palace, N. Y., 14-19.
Millard, Julia—Proctor's, N. Y., 14-19.
Moreland, Thompson and Roberts—Columbia, St. Louis, 14-19.
McConnell, Lulu—Columbia, St. Louis, 14-19.
Miller and Marmaduke—Columbia, St. Louis, 14-19.
Morrissey and Rich—Olympic, Chicago, 14-19.
Maguire, Nellie—Haymarket, Chicago, 14-19.
McKeever, Lizzie—Haymarket, Chicago—14-19.
Maddox and Wayne—Shea's, Buffalo, 14-19.
MacFayden and Royal—Keith's, Prov., 14-19.
Millar Sisters—Ferris Wheel Park, Burlington, Ia., 14-19.
Makepeace, Dick—Ferris Wheel Park, Burlington, Ia., 14-19.
Nosses, The—Cook O. H., Rochester, 14-19; Moore's, Detroit, 21-26.
Newhouse and Kollins—Haymarket, Chicago, 14-19.
Newhouse and Ward—Keith's, Phila., 14-19.
NIBLO, FRED—Harlem Music Hall, N. Y., 14-19, H. and B., Brooklyn, 21-26.
Nobles, Mr. and Mrs.—Orpheum, San Francisco, 7-19, Los Angeles, 21-June 2.
Newell and Shevett—Shea's, Toronto, 14-19.
Nelson, Glinseretti and Demonio—Keith's, N. Y., 14-19.
Neilsen Sisters—Olympic, Chicago, 14-19.
Neville, Dorothy—New Grand, Wash'n, 14-19.
Novello, Geo.—Ferris Wheel Park, Burlington, Ia., 14-19.
Norton, Al.—Ferris Wheel Park, Burlington, Ia., 14-19.
Onda—Proctor's Fifth Avenue, N. Y., 14-19.
Osterman, Kathryn—Proctor's, N. Y., 14-19.
O'Brien, Smith—New Grand, Wash'n, 14-19.
Olympia Quartette—Keith's, Phila., 14-19.
Powers, John T.—Keith's, Prov., 14-19.
Post and Clinton—Columbia, St. Louis, 14-19.
Papinta—Shea's, Buffalo, 14-19.
Polk and Kollins—Shea's, Buffalo, 14-19.
Pittot, Richard—H. and B., Brooklyn, 14-19.
Patrice—Duquesne, Pittsburg, 14-19.
Proto, Mlle.—Los Angeles, Cal., 7-19.
Prentice Trio—Haymarket, Chicago, 14-19.
Polk and Treska—Duquesne, Pittsburg, 14-19.
Quigley Bros.—Proctor's, N. Y., 14-19.
Rice and Cohen—Keith's, Phila., 14-19.
Reed Birds—Haymarket, Chicago, 14-19.
Robyns, Mr. and Mrs. W.—Shea's, Buffalo, 14-19, Shea's, Toronto, 21-26.
Rose, Julian—Proctor's, N. Y., 14-19; Proctor's Fifth Avenue, N. Y., 28-June 2.
Redding, Francesca—Keith's, N. Y., 14-19; Keith's, Phila., 21-26.
Reno and Richards—Keith's, N. Y., 14-19.
Rice Fanny—Keith's, N. Y., 14-19.
Rice, Cady and Vedder—Columbia, St. Louis, 14-19.
Ryan and Richfield—Pastor's, N. Y., 14-19.
Raimond and Ryner—Pastor's, N. Y., 14-19.
Rossow Midgets—Harlem Music Hall, N. Y., 14-19.
Richardson, Lee—Masonic Roof, Chicago, 14-19.
Ray, J. T.—O. H., Fitchburg, Mass., 14-19.
Rhoades, W. W.—Ferris Wheel Park, Burlington, Ia., 14-19.
Silvern and Emerle—Palace, N. Y., 14-19.
Sullivan and Webber—Olympic, Chicago, 14-19.
Snyder and Buckley—London, Eng., 7-June 30.
Sabel, Josephine—Olympic, Chicago, 14-19.
Seabrooke, Thos. Q.—Proctor's Fifth Avenue, N. Y., 7-19.
Sweatnam, W. P.—Keith's, Boston, 14-19.
Sweet, Chas. R.—Keith's, Boston, 14-19.
Smith and Campbell—Empire, Cleveland, 14-19.
St. Onge Bros.—Empire, Cleveland, 14-19.
Simon Bros.—Pastor's, N. Y., 14-19.
SIMPSON, CHERIDAH—Empire, Cleveland, 14-19.
Symonds, Jack—Baldwin Park, Quincy, 14-19.
Swift and Huber—Harlem Music Hall, N. Y., 14-19.
Sullivan and Pasqualina—Proctor's Fifth Avenue, N. Y., 14-19.
Schuyler Sisters—Proctor's Fifth Avenue, N. Y., 14-19.
Shaw, Mrs. Alice, and Twin Daughters—Cook O. H., Rochester, N. Y., 14-19.
Sturrock, Alfred—Keith's, Phila., 14-19.
Scott, Carrie—Columbia, St. Louis, 14-19.
Sharp and Flatt—Masonic Roof, Chicago, 14-19.
Sie Hassan Ben Ali's Arabs—Hopkins', Chicago, 14-19.
Silver, Mr. and Mrs.—Chicago O. H., 14-19.
Stillwell, Geo. E.—New Grand, Wash'n, 14-19.
Sa Vans, The—Shea's, Buffalo, 14-19.
St. Clair and Loreno—Keith's, Boston, 14-19.
Seligman, Minnie, and Co.—H. and B., Brooklyn, 14-19.
Solaret—Harlem Music Hall, N. Y., 14-19.
Turner's Pickaninnies and Pauline Moran—Proctor's Fifth Avenue, N. Y., 14-19.
Thomas, Hilda—Columbia, Cincinnati, O., 14-19.
Thorne and Carleton—Haymarket, Chicago, 14-19.
Tyson Sisters—New Orleans, 13-June 2.
Terry and Elmer—Keith's, Phila., 14-19.
Thatcher, Geo.—Haymarket, Chicago, 14-19.
Titus, Lydia Yeamans—Shea's, Buffalo, 14-19.
Thornton, Jas.—H. and B., Brooklyn, April 30-7.
Terry and Lambet—Shea's, Cleveland, 14-19, Miner's Harlem, N. Y., 21-26.
Unger, Max—Keith's, Boston, 14-19.
Vernon—Proctor's Fifth Avenue, N. Y., 14-19.
Van, Billy—Proctor's Fifth Avenue, N. Y., 14-19.
Von Prittwitz, Palm—Palace, N. Y., 14-19.
Vance, Clarise—G. O. H., Wash'n, D. C., 14-19.
Vincent, Querita—Gilmore, Springfield, Mass., 14-19.
WILDER, MARSHALL P.—Keith's, N. Y. city—indefinite.
Willett and Thorne—Keith's, Boston, 14-19; Keith's, N. Y., 21-26.
Watson, Harry, and Co.—Pastor's, N. Y., 21-26.
Wood, Geo. H.—Chicago O. H., 14-19.
Wilbur, Caryl—Keith's, N. Y., 14-19; Keith's, Phila., 21-26.
Williams and Tucker—Keith's, Boston, 14-19.
Welch, Joe—Keith's, Phila., 14-19.
Williams and Melbourne—Palace, N. Y., 14-19.
Wilkes, Anna—Proctor's, N. Y., 14-19.
Webb and Hassan—Keith's, N. Y., 14-19.
Wells, Tom—Chicago O. H., 14-19.
Western, Lillie—Pastor's, N. Y., 14-19.
Whitbeck, Jane—Proctor's Fifth Avenue, 14-19.
Weston and Hale—Palace, N. Y., 14-19.
Windom, W., and Quartette—Masonic Roof, Chicago, 14-19.
Whirlwinds, Five—Masonic Roof, Chicago, 14-19.
World and Hastings—Olympic, Chicago, 14-19.
Wills and Barron—Haymarket, Chicago, 14-19.
Williamson and Stowe—Duquesne, Pittsburg, 14-19.
Young, Chas. W.—Haymarket, Chicago, 14-19.
Yorke and Adams—Harlem Music Hall, N. Y., 14-19.
Zink, Adolph—Keith's, Boston, 14-19.
Zeno, Carl and Zeno—Olympic, Chicago, 14-19.
Za Zelle and Vernon—Haymarket, Chicago, 14-19.

MATTERS OF FACT.

"Camera Craft" for May, published at San Francisco, has several features of interest to photographers.

E. A. Schiller has closed contracts for the Schiller Stock company with Mittenthal Brothers for the Red, White and Blue. The Police Inspector, The Great Brooklyn Handicap, and Lost in New York, and with Arnold Wolford for A Soldier of the Empire, for all of which special scenery is now in preparation. The original printing will be used. A special car will be used for the transportation of the scenic effects.

Manager Dave B. Lewis, proprietor of the Josh Sprueeby companies, is in town this week.

Roster of the Sanford Dodge company for Spring and Summer season: Sanford Dodge, William Lloyd, Eugene Shakespeare, Charles Gay, Richard Rutledge, Stuart Beebe, Willis Dunlap, John Clair, Frank E. La Grave, Zella Zoe Leslie, Laura Field, Grace Rutledge. Mr. Dodge will produce Quo Vadis and Ingomar, and the tour will be through the Northwest to the Pacific.

Master Teddy is back in the part of Little Aulus in Quo Vadis at the New York Theatre, where he has repeated his hit. Master Teddy originated the character in Chicago.

Harry Hill and James F. Byth have opened offices under the name of the Broadway Exchange, and are located at Room 2, 1358 Broadway. In addition to representing a number of parks and fairs, they are the sole representatives of Gus Hill's enterprises.

Edwin C. Jepson will terminate his two years' management of Darkest Russia, and at the same time the present season of that play, at Montreal, on May 27. This season, which has covered a period of forty-four weeks, has not only been one of the most prosperous in the long career of this play, but it has covered over 25,000 miles, embracing the entire country. Darkest Russia, with all this travel, has the record of not having missed a train connection or disappointed a single audience. Mr. Jepson will have at least one new attraction next season, and possibly two. Frank L. Bixby, who has been ahead of Darkest Russia all this season, will remain with Mr. Jepson next year, and should the latter succeed in perfecting arrangements to take the management of a theatre in one of the larger cities, for which he is now negotiating, Mr. Bixby will act as general manager for Mr. Jepson's road attractions.

Knox Wilson, who has just finished a short and successful season in vaudeville, has been engaged to play the young German in Ople Read and Frank Pixley's new extravaganza, which goes on for a Summer run in Chicago.

Amy Ames, the versatile character and comedy actress, whose work has established for her an enviable reputation, is open to offers for next season, and may be addressed care this office.

Billy Bowers, having closed his season in The Corner Grocery company, has placed himself on the market for next season. His German dialect work and specialty were a big hit with this company.

Gussie Hart, who has been with The Hustler the present season, plays Topsy in Eastman's Uncle Tom's Cabin at the Grand Opera House this week. Miss Hart has not signed for next season.

F. A. Kretzschmar, of 412 East Fifteenth Street, will arrange sketches, operas, etc., for stage presentation, and compose songs, at reasonable terms.

A maid, speaking several tongues fluently, wants position with star or leading lady traveling abroad. She is a good dressmaker, and may be addressed as "E. H.," care Mercer Mem. House, Atlantic City, N. J.

Claire V. Ketterer will hereafter be known as Alma Dunbar. Miss Dunbar is now a member of Broadway to Tokio.

As The Village Postmaster company is slated to close its season May 19, Lisle Leigh, who plays Mary Barden, will be at liberty for Summer stock and for stock or combination engagement for the coming season.

William Richards organized a repertoire company this week for a Canadian tour. The company left for Portland, Me., Friday night, opening there on Monday for a week.

Mrs. Selby Tapsfield, who for nine seasons played the character business with Lewis Morrison's productions, will accept offer for the Summer in a one-piece production or in vaudeville. The Actors' Society will reach her.

The latest importations in gentlemen's clothing will always be found at Joseph Hemberger's, 405 Sixth Avenue, where workmanship and fit are of a high order.

Alma Chester will fill all time booked for next season by her late manager, O. W. Dibble.

Herman A. Sheldon invites offers as character comedian for the Summer and next season. He has appeared acceptably in a long line of parts.

Manager M. E. Mulvey is prepared to play first-class attractions at the New Grand, Salt Lake City, Utah, next season.

Woerner and Fuchfeld, managers of Highland Park, Jackson, Tenn., will play first-class repertoire companies during the Summer for two or three weeks at a time, which they are now booking.

Harbach and Company buy and sell moving picture machines, also moving films, of which they have a large assortment. They are located at 809 Filbert Street, Philadelphia.

Roster of Olmi and Howard's Manhattan Comic Opera company: George Olmi, J. C. Taylor, James Durand, Arthur Burgess, Victor De Lacy, Miller Bacon, Will Burgess, Ed Maitland, John Crane, Carl St. Clair, Alfred Palmer, Theodore Bush, John Stanley, Myrtle Vane, Leontine Harger, Beatrice Gordon, Ada Morrison, Kittie Gebler, Florence Roberts, Lelia Thorne, Marguerite Koster, Fannie Sullivan, Gaiety Grant, Lottie Mason, Hilda Morse; George Olmi, stage manager; Frank Mandeville, musical director; J. A. Howard, treasurer, Arthur Alcott, advance representative; Frank T. Merritt, manager.

Josephine Morse, who won many honors in the leading roles with Walker Whiteside the past season, has not signed for the coming theatre year and is open to offers.

Henry Cairns, who has leased the Empire Theatre, Fall River, Mass., will run the house at popular prices, playing strong melodramas, farces and repertoire companies. The theatre seats 1,400 and is a ground floor house.

W. C. Henderson will consider offers for the Summer season as musical director.

Joe King is engaging people for his repertoire company playing the Mississippi Valley States. Specialty people who double in brass are particularly desired to address him care Greve Litho Co., Milwaukee, Wis.

With good railroad facilities, Eagle Lake, Tex., offers attractions touring the Southwest an opportunity to break a jump and fill a paying date. Worthy combinations fare well at Manager W. R. King's house.

Maud Edna Hall made her debut with the Bowdoin Square Stock company, Boston, as Sapho, May 7, and by her artistic performance in the title-role established herself as an immediate favorite with the clientele of that house. The company headed by Miss Hall is at the Empire Theatre, Providence, this week, and will return to the Bowdoin Square Theatre next week.

Although originally booked for one week only, Marie Dovan's version of Quo Vadis ran for four weeks at the Castle Square Theatre, Boston, the business not abating during the engagement.

Marie Hunt will be at liberty at the close of the A Day of Reckoning company's engagement at the Star Star Theatre, this city, on Saturday night.

Henry Bergman, who has just closed a long engagement with Anna Held in Papa's Wife, may be addressed at the Audubon, Broadway and Thirty-ninth Street.

Kennedy's Players, under Prescott R. Loveland's management, had a very prosperous tour the past season. The new season will begin July 2. Good repertoire people, with excellent wardrobe, are now being engaged by Manager Loveland.

Mrs. J. Hurley, a character and first old woman of experience, invites offers for engagement in Summer stock. She should be addressed at 446 Plymouth Avenue, Buffalo, N. Y.

A paying night can be put in at Shawnee, Okla., by good one-nighters, as the town has 8,000 population and plays but a limited number of attractions. Charles Patterson is the manager of the Shawnee Opera House.

Van Horn and Son, the well-known Philadelphia costumers, have opened a branch in New York at 34 East Twentieth Street, a move necessitated by the large increase in their business the past two seasons. Van Horn and Son made the costumes of the Herald Square production of Quo Vadis at short notice, being allowed but five days in which to complete the order. They also made the costumes for The Bostonians' production of The Viceroy.

Mittenthal Brothers are making elaborate preparations for the production of their sensational melodrama, Dangers of Paris, which will be given on a grand scale. The opening date has been set for Sept. 10, at St. Louis. It will be seen in New York later in the season.

William Haworth's plays have been popular at the stock houses and in the hands of repertoire companies. Territorial rights may be secured for all of them by addressing Mr. Haworth at Willoughby, Ohio.

Joe King has booked time for his Irish farce-comedy, Mulligan's Masquerade. The company will open near Chicago and will play South, then East. A brass band will be carried, also a chorus of pretty girls. One, three night and week stands will be played. As the coast tour of The Widow Brown does not close until late, Mr. King will not be in New York until July.

The scenery, properties, armor, electrical effects and musical score, complete, of the Tompkins production of The Black Crook are offered for sale at a reasonable figure by Yank Newell, 76 West Thirty-sixth Street. This famous dramatic spectacle has not been seen in nearly five years.

The Mittenthal Brothers, who are the owners of a number of well-known successes, including We Uns of Tennessee, The Red, White and Blue, The Great Brooklyn Handicap, Lost in New York, The Land of the Living and The Police Inspector, will let them to Summer and Winter stock companies on royalty.

The Kennedy Players closed their season at Bath, Me., May 5, having played for ninety-four consecutive weeks. Their tour began at Troy, N. Y., in July, 1898.

The University Glee Club gave a concert on April 28 at Mendelssohn Hall, with Carrie Bridewell and Martina Johnstone as soloists.

A concert was given at the Metropolitan Opera House, on April 26, in aid of a fund for Boer widows and orphans. Lillian Nordica, Eugenia Mantelli, Madame Morun Olden, Henri Marteau, Jules Perotti, Theodor Bertram, Walter Damrosch's orchestra, and the Liederkranz Society appeared.

The Anticilla Orchestral Club, conducted by S. Van Praag, gave a concert at Carnegie Hall on May 4, with Grace Campbell as soloist.

WHERE IS COBB?

Elmer Walters will produce for the first time next season what he styles a "novel" comedy entitled Where Is Cobb? The play is Louis Eagan's, and Manager Walters prophesies that it will be one of the comedy hits of the year. It is now appearing for a first-class production of the piece and is booking it from his Chicago headquarters.

THE LEADER ON THE ROAD.

Having described other things, I think it is time to say something about the music of our "attraction." We carry an orchestra of seven, if such a small number is worthy of the title. Whenever there is time to orchestrate the musical numbers to suit our limitations, we make a noise that is not altogether bad. This notwithstanding the fact that our manager insists not only on having a trap-drummer, but on having the traps drummed whenever there is the slightest excuse for it. There is no arguing with the man, for he attempts to do everybody else's work, and he knows all about everything else. (This is a scherzando statement.) He used to have some sort of a job with a circus, and the thickness of the elephant's hide must have been contagious.

So we "carry"—and it *is* a load—a talented Swede whom we will call John Anderson, because that is not his name, and who is our first and only violin. John is an artist, both with the bow and as a bow. His philoprogenitiveness will land him in jail some fine day. He never scrapes on his fiddle strings, but he can scrape an acquaintance with a pretty girl, and get himself into a scrape about it, more quickly and frequently than anybody else in the company, not a few male members of which are "mighty hunters before the Lord," but unlike Nimrod. Clarry, our clarinet player, is a first-class performer when he is sober. That must have been last season. Our French-Canadian cornetist plays, to use technical slang, "with a potato in his mouth." He says he can speak French fluently, and to prove it talks English through his nose and with his hands. We call him "Doc," because he has, or says he has, a brother who is studying to become a veterinary surgeon; on the strength of which his title is sometimes altered to "Old Hoss." Then there is a nice young chap who learned to push air through a trombone under the harmonious auspices of a small Maine town band. Everybody knows what that means. In Eastport, Me., they hire the members of the town band to help sell fish, and when they are not on the road with the fish cart they are knocking each other in the band-room. They never practice, but turn up strong (in more senses than one) whenever there is a show in the "op'ry house."

Last, but not least, we have the most versatile trap-drummer that ever delighted the gallery boys with musical pyrotechnics in descriptive overtures. Of course I belong to the "push" too, "handling" the piano, and leading whenever the lost sheep are in a mood to be led. When not we make a steeplechase of it, with this provision, that whoever crosses the wire first keeps on playing until the "also rans" get there.

Of course, the piano is our especial bane. It is, like our "star," never in tune with itself, nor ever of a pitch which Clarry's clarinets can be made to reach. His instruments are pitched just as high as his playing is low, downright low. When he has pulled out his yellow clarinet to a most extraordinary length, and spent long minutes winding twine around the joints, and making them air-tight by liberal applications of chewed-up newspaper strips, "Doc" pulls out his valves to suit, the Swede lets a few kinks out of his strings, the drummer gives a few tentative taps, I make a wild attempt to transpose at sight in two different keys at once, and start the overture, keeping the left hand in tune with the trombone and the right hand with the clarinet.

As a rule we make things sound pretty full. Not quite as full as Clarry's average condition, but full enough. This is done by faithful "cueing in," which means making each instrument, whenever it has a rest, play the part of some instrument which is not on our salary list.

Like unto all rep. shows, we have specialties galore. The "star" does specialties (which alone are worth the price of admission), being so particularly special and specious, and suspicious, that you have never seen the like of them. The soubrette does specialties, which it is natural for her kind to do. The ingenue does a double specialty with the utility man, who would appear unnatural under the best of circumstances, and of utility to nobody in particular. The stage carpenter we have mentioned before: the Irish comedian gives imitations of somebody doing a song-and-dance, and Mr. Sforzando, our beloved manager, gives us another sort of a song-and-dance whenever Tuesday comes around quicker than he has been able to borrow money from the local manager in the next town. This sort of managerial performance is not in publication, and, not being copyrighted, has long ago ceased to be a novelty.

What queer notions some people have about music! When a singer possesses only one part of a song, say a leader's sheet, he or she never seems to doubt that any orchestra should be able to "fake" the other parts without ever having heard the piece before. About once in so often, our stubborn Irish comedian comes to me, usually at din., and says: "Say, cul, play dis for me second dance tonight, will yer?" With that he pulls out a dirty little scrap of pock-marked jig music that it would take a handwriting expert at a murder trial sixty days to decipher, at $25 a day. But, oh dear! when the "star and authoress" proceeds to make her own selections for the dramatic music of some new play of hers! Fancy an English gipsy girl, if there is such a thing, of the sixteenth century, being led to the dungeon, conscientiously keeping step to Blumenthal's "Flower Song:" or, "Fanchon the Cricket" attempting to make the audience believe that she is doing a shadow dance, while we play a tremolo such as no self-respecting cricket would ever undertake even to listen to, without chirping in protest. But our "star" couldn't chirp if she tried to, whether she plays Fanchon or Quasimodo, the Hunchback.

One of the funny results of the writing of musical directions by the average actor or stage-manager is the strictly up-to-date, but exasperatingly indefinite, would-be musical terms, which they have invented. Instead of taking the trouble to find out exactly what they want, then learn the meaning of standard musical terms, and apply them, they laboriously give birth to a set of expressions which are about as devoid of meaning as an underdone flapjack. They are of no use to the leader until he has seen the situation which they are to accompany. Here is a little dictionary of some of their terms:

"A Lively."—Means: Anything quick, but whether soft or noisy, march or dance, only the "stars" know—and they won't tell.

"A Heavy."—Play any old thing, but play slow, and with strongly marked rhythm. Open with a minor key if convenient. If not, use a crowbar.

"A Hurry."—Same thing. Play it as quick as you can.

"A Dirge."—Something tearful, but played in the tempo of a quickstep, to enable the supers to look alive as they escort the "star" to the guillotine.

"A Chord."—Is a Sforzando or crash.

"A Long Chord."—Ditto, but held on for several measures, and invariably played tremolo on the string instruments. No tremolo, no "long chord."

"Sneak Music."—Anything goose-fleshy.

"A Soft" or "Slow."—An andante.

"A Pathetic."—The same, played adagio.

"Take a Picture."—The leader is to make himself believe that the audience is applauding sufficently to show a fervent desire on its part for the curtain to rise again after the final situation of an act, so as to give the "star" a chance to enjoy an extra scintillation, in the centre of an awkward stage-picture. This is usually accomplished after the stage hands have already struck one-half of the standing set, and put up half of the next. Looks fine and is recommended as a cure for chronic dyspepsia.

"Work It Up."—Play crescendo and accelerando until you infuse the gallery with enthusiasm enough to give the "star" a helping "hand across the sea"—of empty benches.

"Hold up the Show."—Is nothing in the highway line, but simply means that the orchestra is to play a tune to kill time and keep the audience awake while the scene changes.

There are exceptions to the rule, of course. I remember a stage-manager whose name sounded like Appletree, or Applesea, or something in the fruit and grocery line, who was too modest to attempt anything he didn't know, and honest enough to leave musical matters to his leader, with sufficient explanations to go by. Clever, versatile, gentlemanly, a finished actor, he has never had the grand opportunity which would be the making of him. If that is not enough to show that he is an exception among actors, it may be proved by the fact that he is true to his wife, even when he is out of his mother-in-law's reach. Why, Clarry himself respected him—and pulled his leg. "BÂTON."

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The Masonic Temple Roof opened Sunday to S. R. O., and every prospect is for even a more prosperous season than was last year's, and that was a record breaker for the house. Manager Murdock promises several novel acts during the Summer, and has many attractions booked that will be seen at no other house in the West. Arthur Dunn and Clara Bell Jerome head the bill this week, and are doing The Messenger Boy with their usual success. Charles T. Aldrich is also scoring heavily. Others are Imogene Comer, William Windom and his quartette, the Five Whirlwinds, Lee Richardson, Sharp and Flatt, and Cooke and Clinton.—Colonel Hopkins has Sie Hassan Ben Ali's troupe of Bedouins, Vinnie De Witt, and the kinodrome, in conjunction with In Wicked London, which the stock co. is presenting.—Maurice Barrymore make his Chicago vaudeville debut at the Olympic this week, where he is playing A Man of the World. His greeting is a warm one, and he acts with his old-time vim and vigor. He is very ably assisted by Frank McCormick, Stanley Rignold, and Gertrude Norman. Josephine Sabel, Joe J. Sullivan and Carrie Weber, Zeno, Karl and Zeno, World and Hastings, Morrisey and Rich, and the Nielson Sisters are some of the others.—McIntyre and Heath successfully top the bill at the Chicago Opera House. T. W. Eckert and Emma Berg are doing their Japanese operetta, and among others are Mr. and Mrs. Silver, George H. Wood, Lawrence and Harrington, Martinette and Sutherland, Miriam Ainsworth, Linton and McIntyre, Mr. and Mrs. Le Roy, Lou Wells, Evans and White, Florence Hines, and the Hess Sisters.—The Haymarket has George Thatcher as its headliner. Thorne and Carleton in their sketch, A Husband to Order; the Seven Reed Birds, Sidney Grant and Miss Norton, Lotta Gladstone, Zazelle and Vernon, Newhouse and Kollins, Nellie Maguire, Charles W. Young, Mr. and Mrs. Jimmie Barry, James and Sadie Leonard, Prentice Trio, Wills and Barron, and Lizzie McKeever complete the programme.—Sam T. Jack's New York co. remains a second week at the home house.—At the Trocadero the American Beauties also continue a second week.—Items: Clasie Loftus is being boomed strongly as the headliner at the Masonic Temple Roof next week.—This is the final week of the season at the Haymarket, and the house will be closed during the Summer.—George Hatcher has returned to the Masonic Temple Roof for the season, and will have charge of the press work, as usual.—Sunnyside Park will open 27, under the management of Colonel Hopkins. The pavillion has a seating capacity of 10,000, and the Colonel will run a strong vaudeville bill throughout the season. Among those engaged for the opening week are Marzella's birds, Lew Hawkins, Falk and Semon, the Passparts, Vinnie De Witt, and Gallando.—Sans Souci Park is fortunate in its engagement of Brooke's Chicago Marine Band for the season, and the band will undoubtedly draw a big patronage, as it is very popular in town. M. A. TWYFORD.

BOSTON, MASS.—For the week at Keith's Lafayette still heads the bill, but Robert Edeson, an especial favorite here, and Ellen Burg divide the honors with him, and appear in an unusually bright comedy, called Palmistry. Adolf Zink also is a favorite, and the other features are Eva Williams and Jack Tucker, Will M. Cressy and Blanche Dayne, Flo Irwin and Walter Rawley, Manhattan Comedy Four, Charles R. Sweet, Willis P. Sweatnam, Max Unger, Hamilton Hill, Frobel and Ruge, the Willett-Thorne Farcers, St. Clair and Loreno, Bicknell, Mayer, Carroll and Mayer, Ed Gifford, and the biograph.—At the Palace this week they call the stock co. the Parisian Belles Burlesquers. In the ollo are Le Moyne Brothers, Bryant and Saville, Griffin and Griffith, James W. Bingham, and Lillian Beach.—The European Sensation Burlesquers at the Lyceum this week show pictures of the McGovern-Dixon fight, and present the Carsello Sisters, the Murphys, Jessie Cole, Hickman Brothers, Putnam Sisters, and the Harpers.—Fred Irwin's Burlesque co. is at the Howard Athenaeum, advertising the Harrison Sisters. Other features of the bill are the Cornallas, Annie Carter, Barry Thompson, Zeb and Zarrow, Mlle. Marie, Al. Raymond, Barney Bernard, Carver and Pollard, Bailey and Madison, and Lillian Durham. In the house ollo are Harvey Parker, John Little, Haines and Pettingill, Zavo and Mlle. Hilda, John Weber, Mr. and Mrs. Nell Litchfield, the Dalys, Russell and Russell, Saville Sisters, Marion and Dean, Carroll and Larkin, and Alvan.—In the bill at Austin and Stone's this week are the Riley Family, Travers and Stanley, Marie Brandon, the Virdans, Loftus and Sydney, Leo Gorange, Elkhoff and Gordon, Nellie Diamond, Bryan and Norman, Kittie Hoffman, Wood and Rae, and Allaire and Gandran. JAY BENTON.

PHILADELPHIA, PA.—The Trocadero has an attractive card this week in the Monte Carlo Girls. Among the specialists are Topack and Steele, Bernard R. Williams, Eva Swinburne, the Superbas, Three Nados, and Beahrood Beehler. Business continues large. Fads and Follies 21.—Miss New York, Jr., holds the week at the Lyceum to the usual large houses. Cunningham and Smith, Gilson and Perry, Nellie Hill, Hattie Mills, Sadie Probst, and a new burlesque on the Sapho trial are the principal features. Victoria Burlesquers 21.—The Kensington closes a prosperous season this week with the Utopians.—Star (Dunn and Waldron, managers) are improving their attractions and have come to stay. Besides a large stock co. of pretty girls, the vaudeville features include Hart and Mills, Williams and Williams, Kittie Scanlon, Bobby Matthews, Cole and Curtis, Bouldin and Griffin, Laurette, Tommy Hayes, Hines and Connell, Frank McCabe, and Howe and Evans. An ice plant has been introduced and the house will remain open all Summer.—The Arch Street Museum has Dilkes and Wade, Rose Jeanette, the Brannigans, Gus Mills, Tyson and Kohl, Burto, and the Georgia Minstrels. S. FERNBERGER.

WASHINGTON, D. C.—The bill at the New Grand this week is unusually good. The headliners are Marion Abbott and Charles Silka in A Lord and a Lady. Filson and Errol, and Smith O'Brien. Others are Howe, Wall and Walters, Clarice Vance, Dorothy Neville, and George E. Stillwell. Next week, during the Shriners' convention, Manager Chase will depart from his usual custom and will give continuous vaudeville from 2 to 11 p.m., presenting fifteen acts.—Rose Sydell's London Belles are at the Lyceum. In the ollo are the Nelson Sisters, Shattuck and Bernard, Etta Chatham, O'Rourke and Burnette, Hilton Brothers, Shepp, Campbell and Lee, and Esher Sisters. Miner and Van's Bohemian Burlesquers play a return engagement 21.—Items: Vodvkil and Nolan, managers of Black Patti's Troubadours, have arranged a special cake walk contest for the championship of the District of Columbia, which takes place the three closing nights of this week. The prize is the Black Patti gold medal.—The High Rollers, under the management of A. H. Woodhull, closed Saturday night at the Lyceum a season of thirty-eight weeks, which, the director states, has a very bright showing on the right side of the ledger.—Wildwood Park, the new Summer resort, was opened during the past week by Treasurer T. Arthur Smith, of the National, who is now building a big open pavillion where vaudeville will be given.—Frank C. Bostick's Midway, which showed at the National Base Ball Park last week, ran up against a series of injunctions suppressing the noise of its various hands, on account of the nearby location of Freedman's Hospital, and the business during the five days' stay was light.—The Bijou is dark this week, but will probably reopen 21 for the Shriners' convention. JOHN T. WARDE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): This house enjoyed another good week 7-12, with a bill of general excellence. Robert Edeson and Ellen Burg headed the bill in Palmistry, which was admirably given. Charles R. Sweet scored a hit, and Flo Irwin and Walter Hawley's sketch, The Gay Miss Con, caused much merriment. The Manhattan Comedy Four, Frencelli and Lewis, Newhouse and Ward, Bicknelle, Hamilton Hill, Courtwright and Lee, St. Clair and Loreno, Mayer, Carroll and Mayer, and the Renos also contributed. 14-19: Louise Thorndyke Boucicault and James Horne, McAvoy and May, the four Juggling Johnsons, Ladell and O'Neil, Moullere Sisters, Blockson and Burns, Dillon Brothers, Carlos and Vouletti, biograph, Claude Thardo, John T. Powers, and Carl Charles.—Olympic (Spitz and Nathanson, managers): The week 7-12 presented The Merry Widows Burlesquers, with Edwin H. and Kittie Deagon, Fred Bowman, Corelli Brothers, Morgan and Otto, Lillian Behan, Petching Brothers, Sunderland and Foods, Harry Alvan, and Raymond, West and Sunshine. Fred Irwin's Majestics 14-19.—Westminster (George H. Batcheller, manager): The European Sensation co. 7-12, presented good programme to good houses. The ollo included the Murphys, Taylor Sisters, Hickman Brothers, Putnam Twin Sisters, and the Harpers.—Amateur night at the Olympic 4 brought to light several more aspirants for the vaudeville stage. They were Frank Anthony, Floyd and Mynen, Skinner and Green, Joe Joseph, and R. Farrell. HOWARD C. RIPLEY.

JERSEY CITY, N. J.—Phil Sheridan's City Sports co. came to the Bon Ton for the second time this season 7-12 to good business. The co. is the same, but there are a lot of new, good looking women in the chorus. The opening act presented two good novelties, the acrobatic dancing of Gertie Collins, and the hard work of Chrissie Sheridan. The ollo presents Alice Leslie, Carr and McLeod, Mills and Hart, Fanny Lewis, and Lowell Brothers. The Four Married Men closes a good bill, giving Phil Mills an excellent opportunity. Graham's Blackville Society co. 14-19. Monte Carlo Girls co. 21-26.—Items: The City Sports co. close season here 12. It has been a long and prosperous one, and Mr. Sheridan is preparing a bigger and better co. for next season. His only real trouble is with advance agents.—Carr and McLeod, of this co., will separate 12, after being partners for four years. McLeod will double up with Bartel, of Bartel and Eckhoff, musicians. Carr has not decided upon anything definite. The present team is doing a good act.—Fanny Lewis is one of the few who know how to do a singing act.—The Magnani Family and the Carl Dammann Family of acrobats have been signed by Manager Dinkins for his Vagabond co. next season. WALTER C. SMITH.

PITTSBURG, PA.—The Twentieth Century Vaudeville co, headed by Robert Hilliard and co. in The Littlest Girl, is at the Duquesne 7-12. George Felix and Lydia Barry caught the house with their clever sketch. Edward Reynard's cake-walk with its ventriloquial feature is a genuine novelty. Others who scored hits are Bartell and Morris, Kessener and Reid, Pauline Moran and her pickaninnies, Fish and Quigg, and Canfield and Carleton. Canfield and Carleton were not able to do their turn Monday night on account of their trunks going astray.—Next week another big vaudeville bill is promised, including Patrice, Dolan and Lenharr in A High-Toned Burglar, and others.—Rose Sydell's London Belles are filling the Academy to the doors 7-12. The best performance was given by the four Nelson Sisters. Other good specialties were contributed by Shattuck and Barnard, O'Rourke and Burnette, Campbell-Lee, Hilton Brothers, Etta Chatham, and Esher Sisters. Bobby Manchester's Cracker Jacks 14. L. W. MENDENHALL.

ALBANY, N. Y.—Proctor's (Fred F. Proctor, manager; P. F. Nash, resident manager): The last week of the regular season of vaudeville opened 7 with S. R. O. audiences. The big type headliners were Will M. Cressy and Blanche Dayne in Grasping an Opportunity. Joseph Newman sings original humorous songs and fetches numerous laughs. John and Etta Gilroy aided in the fun, and the Trolley Car Trio presented a novelty. Bassett and Learned, Garrity Sisters, and Polk and Tresks completed the bill. The Bond Stock co. opened the Summer season 14 by a performance of The Adventures of Don Caesar.—Gaiety (Agnes Barry, manager): The White Crook Burlesquers 3-5 closed the season to fair business. Among them were Tedwyn Sisters, Zanfretti and Rostell, Al. Lawrence, Allison Sisters, Stewart and La Croix, and Gus Bruno. The theatre will be dark until 11, when Mrs. Barry will be tendered a benefit and the returns from the Jeffries-Corbett fight will be read from the stage. CHARLES N. PHELPS.

SAN FRANCISCO, CAL.—The Orpheum presented April 29 the best bill seen here in a year. First and foremost was Etta Butler, whose imitations of star actresses fairly amazed her large audiences. The young mimic has much improved since her debut here some two years ago. Then came Little Fred and his dogs, the best trained animals ever seen here. Bauman and Adelle, who were responsible for an excruciatingly funny sketch, terminating with a Dutch cake-walk that was worth going miles to see. Mr. and Mrs. Arthur Sidman provoked roars of laughter with a hayseed sketch. The Forrest Brothers, musical clowns, were excellent. Digby Bell made his usual hit with his monologue. New attractions 6-12 include Milton and Dollie Nobles, Mark Sullivan, and Will E. Bates, and the biograph.—The Italian opera artists at Fischer's Concert Hall are still the rage. FRED. S. MYRTLE.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): Week 7-12 opened with large attendance. A good ollo was offered by Mamie Power, the Jackson, Kay Mack, McKay and Lawrence, Powers Sisters, Alice Sardille, Mike Murray, William McFarland, Joe Jackson, Polly Jackson, and Fred Simonson.—Olympic (J. C. Sodini and Frank Barocchi, proprietors and managers): Opened to good houses week 7-12: Sketches and a taking ollo by Williams and Howard, Bessie Cunningham, Amy Cameron, Charles Ellsworth, Lulu DeMar, John Henderson, Eva Rose, Harry Lines, Lottie DeVere, Harry Brooks, Marguret Grace, Robert and Mlle. Zoyarous, and Charles Gardner.—Tivoli (John Stratka, proprietor): Fair business week 7-12. Emita Devees and C. Leslie Evans are favorites. GEORGE H. COLGRAVE.

CLEVELAND, O.—The top-liner at the Empire 14 will be Lillian Burkhart. The others are Montgomery and Stone, Smith and Campbell, Bruet and Reviere, St. Onge Brothers, Terry and Lambert, and Jules Keller.—The Star will have The Merry Maidens 14-19, and for the closing week, 21-26, Bobby Manchester's co. After this the Florence Neill Stock co. will open 26 for a Summer season of drama.—Items: Cards are out for the wedding of Will Drew, the popular treasurer of the Star, to one of Findlay's young society ladies, June 6.—A fine vaudeville bill will be given at the Euclid Avenue 14 for the benefit of Coan and Hicks. WILLIAM CRASTON.

NEW HAVEN, CONN.—Poli's Wonderland Theatre (S. Z. Poli, manager): The public flocked to hear the Hungarian Boys' Band week 7-12. It has proven a banner feature. The rest of the bill is excellent, and included Hugh Stanton and Florence Modena, in For Reform, one of the best of the season; Jess Dandy, Galetti's baboons, Engstrom Sisters, Genaro and Theo, F. J. Bryan, and Freda and Forrest.—Item: Miss Cardownie, daughter of the dancer drowned in Lake Whitney recently, is the guest of Mr. and Mrs. Bone, of this city. A fund is being raised among the Masons here for her relief. JANE MARLIN.

TORONTO, CAN.—SHEA'S (M. Shea, manager): The Girl with the Auburn Hair was the feature 7. She pleased. Others were Terry and Lambert, George W. Day, Carmen Sisters, Brunette and Rivierre, Montgomery and Stone, St. Onje Bros. Mr. Shea has not yet decided whether or not to continue the house during the Summer.—BIJOU (J. Coulson, manager): Sam T. Jack's bills are still around, and the co. is the same as last week. New York Gay Burlesquers 14. The Empire has closed for the season. J. V. McAREE.

BALTIMORE, MD.—Billy B. Van and Vevie Nobriga, with their co. of Bohemians, are at the Monumental week 14. The ollo is made up of Irwin and Haines, Nita Abbott, Kessler and Carrick, Billy B. Van and Vevie Nobriga, assisted by Bobby North, Weston and Beasley, Fred Wyckoff, Esmeralda Sisters. A Case of Con is the burlesque. HAROLD RUTLEDGE.

MILWAUKEE, WIS.—Jacobs and Lowry's Merry Maidens co. drew a packed house at the Star 6. The performance was praiseworthy and gave every satisfaction. The ollo included Joe Madden, Matt Farnum, Revere Sisters, Nelly Hanley, the Judges, and Josie Flynn. Little Egypt co. 13-19. CLAUDE L. N. NORRIE.

CINCINNATI, O.—The Columbia has been giving its last performances of the season week 6-12. The bill was headed by J. K. Murray and Clara Lane in an operatic sketch. The Smedley Sketch Club, Pete Baker, Mr. and Mrs. Edward Esmonde, Moreland, Thompson and Roberts, Carrie Graham, and Walter Stanton and Tina Corri were the other artists who contributed to the last numbers of a highly successful season.—At the People's the Bowery Burlesquers were the magnets, with Terry McGovern as an additional star. The ollo was made up of the Review Comedy Four, Nettie Nelson, Lewis and Elliott, Minnie Renshaw, the Farrell-Taylor Trio, Louise Auber, Cohen and Gardner, Marie Richmond, Tom Carter, and Mabel Lawrence. Next week will bring the season to a close with the Jeffries-Sharkey fight pictures and a vaudeville co.

LOS ANGELES, CAL.—Orpheum (J. Rush Bronson, manager): Though J. Pluvius was playing his hose in rag-time, large business greeted a good bill April 30-6. Marzella's trained cockatoos gave a remarkable exhibition, drawing forth much applause. The Three Gintanos did a clever pantomime and acrobatic sketch. Falke and Semon were musical and funny to the accompaniment of much laughter and applause, and A. O. Duncan proved one of the very best of ventriloquists seen here, and his witty dialogue created much merriment. The De Forrests continued to enthuse with their wonderful dancing. Bobby Gaylor was funny, and St Stebbins and the Empire Comedy Quartette were more than popular. Due 7: Digby Bell, Bellman and Moore, Mlle. Proto, and Rae and Broscbe.

RICHMOND, VA.—Bijou (Jake Wells, manager): Week 7, a bill that could hardly be excelled, includes Lillian Burkhart, Larry Dooley and Charles Kent, the Three Brothers Melrose, Smith and Huber, Howard and Bland, and the Morello Troupe.—Items: Next week, 14-19, is Carnival Week, and all kinds of amusements will be offered to the thousands of visitors. Bostock's animal show will be a feature.—Manager Thomas G. Leath, of the Academy of Music, has just closed a deal with the Old Dominion Land Co. by which he has secured the Casino at Newport News, Va., for a three months' vaudeville season this Summer. Manager Leath will present only the best class of vaudeville bills.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week 7, ballet, and ollo including: Olga De Forrest, Emerald Sisters, Hattie Havens, Gibbons and Barrett, Clara Barton, J. C. Stewart, Irene Sullivan, and Helene Constantine. Business very good, performances, as usual, clever.—Bijou (Abb Smith, proprietor): Week 7, comedy, Mixed Pickles; ollo: West and Thompson, Nina Oliver, Minnie Favette, Burtino and Anderson, Lillie Wallace, Ned Barry, Klondyke Trio, Ida Storms, Liska Spenser, and Lou Fullman. Business on the increase; performance very good.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, resident manager): Business to capacity week 7-12. The ollo was headed by Charles C. Aldrich, who made a decided hit. The bill also included Pierce and Egbert, Charles J. Stine and Olive Evans, Marie Heath, Larry Le Roy Knight Brothers and the biograph. Week 14, Mrs. Alice Shaw and her twin daughters, the Orosa Family, Amann and Hartley, Fox and Foxie, the Eldridges, Sophia Burnham, and the biograph.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): A strong bill was presented 6-12, headed by A. L. Guille, the tenor, who was enthusiastically received. The Nawns, in a new sketch, entitled Pat and Genii, were very funny. Hilda Thomas, assisted by Lou Hall, gave an entertaining sketch. Vandy, an English juggler; Keno, Welsh and Melrose, acrobats; Barr and Evans, in a sketch; Washti Earle and Lulu Shepherd, soubrettes, and Loney Haskell, in monologue, completed the bill. The audiences were good.

ATLANTIC CITY, N. J.—Young's Ocean Pier (John L. Young, owner): Ad. Carlisle's dogs, Francis and Namon, Irwin sisters, and the Quaker City Minstrels constitute the bill 7-12. Business good.—New Steel Pier (Frank H. Parsons, manager): The Royal Roumanians' Band and cake-walks draw good attendances. Innes' Band opens July 15.—Zoo (Frank Bostock, general manager): The animals have attracted good crowds week 7.

DETROIT, MICH.—Wonderland treats us to some good things the present week. The famous biograph pictures are still in evidence. A dainty sketch is given, called A Duplicate Husband, in which J. F. Crosby and Inez Forman make quite a hit. Lelliott, Busch and Lelliott, Wilson and Leicester, Sophie Burnham, and a sketch, called A Clear Case, make up the bill.—The Capitol Square reopened 6 with The Gawlooker Burlesquers.

BURLINGTON, IA.—Ferris Wheel Park (Edwin P. Hilton, manager): Season opens 14. Many improvements have been put on the park and pavilion, and the resort presents an attractive appearance. The following are in the opening bill: William Wetherell Rhoads, Sam and Ida Kelly, Harry D'Esta, Sisters Millar, Dick Makepeace, George Novello, Anna Efferodt, Al. Norton, and Cordelia.

OMAHA, NEB.—There is no indication of a falling off in patronage at the popular Creighton-Orpheum. The bill for the present week includes Joseph Hart and Carrie De Marr. They present a very bright sketch entitled Dr. Chauncey's Visit. Others are Fleurette and Gardner, Mathews and Harris, the Wilson Family, Alf Holt, W. C. Fields, and Carrie Behr, and all proved more or less popular.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Irwin's Burlesquers 7-12 to good business. The burlesque, A Hot Wave, was preceded by Carver and Pollard, Thompson and Carter, Cornallas Family, Zeb and Zarrow, Raymond and Bernard, Bailey and Madison, and Lillian Durham. Carr's Indian Maidens 14-19.

WEST SUPERIOR, WIS.—GREY (W. S. Campbell, proprietor; Clarence Leonard, manager): Week 7-14 Lancton, Lucien and Lancton, Fred and Georgie Hawley, Hazel Pierce, Castle Sisters, Josie Maloney, Howard Foster, Jennie Murphy, Rose De Arney, and the stock co. Business good.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 7: Josephine Gassman and her pickaninnies, Sisson and Wallace, Morris and Armour, Carmontelle, Leo Carle, Frances Curran, Cogan and Bacon, and the kalatechnoscope.

GLOUCESTER, MASS.—Dewey (George La Barr, manager): This theatre closed 7, when a benefit was tendered Manager La Barr. Mr. La Barr has leased the Casino and will remodel it, doubling the seating capacity, and will open it with vaudeville in the Fall.

LOUISVILLE, KY.—The Tuxedo Club Burlesquers were at New Buckingham 6-12, presenting a burlesque on Sapho. The ollo included Bernard Sisters, Merritt and Rozelle, Constance Windom, Gordon and Lick, Vivian Sisters, and Byron and Langdon.

WORCESTER, MASS.—Park (Shea and Wilton, managers): Aimee, the dancer, Elizabeth M. Banks, the Three Glissandos, Adolph Adams, the Baileys, Querita Vincent, Mamie Remington and her pickaninnies, and the Three Shamrocks formed the list of care banishers 7-12. Business continues excellent.

NEWARK, N. J.—Al. Reeves' big co. filled a return date at Waldmann's Opera House 7-12. Inez Mecusker is featured. The co. repeated its success of earlier in the season. Sam T. Jack's co. 13-20.—Item: The benefit of the executive staff of the house will occur June 9.

NEWPORT NEWS, VA.—The Casino, a new first-class house, will open June 11, under the management of Leath and Booker, who have leased the house for five years.—Buckroe Beach, which is seven miles from Newport News, opens under the management of Charles Rex on June 4.

MEMPHIS, TENN.—East End Park (Mitchell and Fabish, managers): The opening for the season was postponed till 13, with following bill: Douglas and Ford, three Deriging Sisters, Mack and Elliott, George W. Stewart, Allen Children, and Wright and Sutherland.

FALL RIVER, MASS.—Casto (Al. Haynes, manager): Three Sisters Cardownie, Haynes and Redmund, Miles and Phillips, Bryant and Saville, Mr. and Mrs. Neil Litchfield, Norah Darling, and Joe J. Mackie, week 7-12.

LYNN, MASS.—Gem (William Crawford, manager): The Blanchards, La Rouse, Blanche Conway, Zora and Philips, May Francis, and the bioscope week 7.

MT. VERNON, O.—Hiawatha Park and Casino (P. B. Chase, manager): Will open 30 with Manager Chase's own co. of vaudeville artists.

LAWRENCE, MASS.—Dewey (William H. Ashton, manager): London Gaiety Girls 10-12.

THE ELKS.

The largest lodge of Elks ever organized in Connecticut was instituted at Derby April 17, with a membership of sixty-six. Although Derby is in the New Haven district, the honor of instituting the new lodge was conferred by District Deputy Alexander Harbison upon Waterbury Lodge, No. 385, at the special request of the Derbyites. The reason for this was that Dr Louis D. La Bonte, Walter S. Torrance, John J. Murphy, and Joseph Croman, the prime movers in the organization of the new lodge, were members of the Waterbury lodge. The institution was preceded by a parade, in which over 300 visiting Elks participated. Four hundred persons sat down to the banquet following the institution in Gould Armory. The caterer was Jerry Denny, the old-time ball player, who has been a hotelkeeper in Derby for two years. The officers of the new lodge elected and installed are: E. R., James T. Smith; E. L. K., James A. McNamara; E. L. K., Albert K. Kennedy; E. L. K., Andrew J. Haire; Secretary, Alfred F. Howe; Treasurer, John W. Larkin; Tiler, Henry A. Killeen; Trustees, for one, two, and three years, respectively, Patrick Gorman, Edward J. Condon, and John H. Donovan; Esquire, Arthur A. Gerlich; Inner Guard, John W. Doyle; Chaplain, Edmund J. Larkin; Organist, Dr. E. A. Haire. Managers I. M. and I. F. Heyt, of the Sterling Opera House, both of whom are members of the Derby Lodge, are arranging for an Elk benefit to be given about the middle of May. The number of the new lodge is 571. Two of the members have purchased life-membership cards. New Haven Lodge, through its Exalted Ruler, James H. Keller, presented the infant lodge a handsome bronze Elk properly inscribed.

A. F. Heinemann and John W. Elban have been chosen representatives from Valparaiso, Ind., Lodge No. 500, to the State meeting at Marion, Ind., June 4-6.

John J. Mack, C. A. Dubocc, and Robert Carrolton, of A Breezy Time, were initiated by Frankfort, Ind., Lodge, No. 500, recently. After the ceremony the lodge held its first social session in its club rooms.

The Albany, N. Y., Lodge is steadily increasing. At a meeting held April 25, thirty-two members were initiated. The ceremonies were conducted by Exalted High Ruler, Edward Leach, of New York Lodge, No. 1. At the banquet that followed Judge Addington was toastmaster and toasts were responded to by Edward Leach, of New York; Judge Conway, Judge Severance, Judge Gardineer, and City Treasurer A. C. Rosche.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Abbott, Nita, Julia Arthur, Marie Allen, Langtry Ashton, Blanch Arkwright, Annie Ashley, Lydia Arnold, M. Ashley, Allie Arlington, May Appleton, Margaret Adams, Phyllis Allen, Stella M. Alston, Adelaide Astor, Lulu E. Arnold.

Brainard, Lillian, Blanch Blukendorf, Marie L. Brigham, May Beria, Lydia Barry, Jessie Bonstelle, Marie Burroughs, Mabel Barrows, Amelia Baird, Beasey Sisters, Rose Barrington, Leonora Braham, Mrs. J. E. Bierbower, Blanche Bates, Miss Boben, Mrs. F. C. Butler, C. F. Burnett, Minnie Bridges, Marie Buchannan, Etta Butler, Le Clare Bernard, Katherine Bloodgood, Helen Bergen, May Blanchard, Louise Brehany, Clara Bloodgood, Agnes Bruce, Gertrude Bonwell, Belle Butler, Adele Block, Blanche M. Boone, Mrs. W. M. Bates, Mrs. Harry Bloodgood, Sadie Boyd, Mrs. Digby Bell, Inez Barlowe, Harriett Lena Bradford, Emyline Barr, May Bonner, Mary Boylan, Annie L. Barron, Sylvia Bidwell, Belle C. Brooke, Elizabeth Bishop, Sara Brown, Stella Bonheur, Bonnie Benard, Lettie Bryan, Ada Bernard.

Cohan, Ethel, Maggie Cline, Charlotte Crane, Lora A. Clift, Ida Conquest, Rose Clemence, Mrs. Kirkland Calhoun, Veva M. Conway, Blanche Cerf, Mattie Choate, Mrs. Thos. J. Cooley, Kate Weston Cherry, Helen Corlette, W. P. Carleton, Josepha Crowell, Marie Casmere, Misses Clayton, Ritta Curtes, Mrs. S. Collier, Lotta Crabtree, Jane Courthope, Harriett Clark, Miss Corinne, Violet Clemence, Alice Cobb, Gertrude Coghian, Jeannette Carew, Mrs. Jas. C. Campbell, Lillian Cooley, Mildred Carroll, Florence Courtney, Adalade Clark, Frances Comstock, Ollie M. Cook, Jessie E. Clark, Humphry Coleman, Anita Cluss, Bernice Childs, Alberta Converse, Maude Clarke, Jessie Carlisle, Mae Crossley, Maude Clayton.

Douglas, Blanche, Mabel Day, Millie Day, Mrs. Augusta De Forrest, Blanche Duffield, Cassie Dale, Camille D'Arville, Marie Dentl, Millie Deaves, Mardy Donazetta, Lillian Dean, Elenor Downing, Winone Denison, Jessie Bartlett Davis, Kate Dalgleish, Madge Drew, Mrs. A. Durham, Mrs. O. W. Dibble, Marie Dressler, Margaret Dale, Mrs. A. Denham, Bertha A. Davis, Mrs. F. N. Darling, Kathryn Dana, Lillian Doherty, Margaret V. Donnalson, A. Davis, Isabel Da Silva, Mrs. Dougherty, Mamie Douglas, Lillian Durham, Lucy Daly.

Edsll, Edith, Eleanor Elton, Isabelle Evesson, Carrie Ezler, Mrs. Barton Emmet, Mattie Evans, Violet Estella, Merselta S. Esmonde, Florence Earle.

Farley, Sadie, Adelaide Fitzallen, Margaret Fuller, Beth Franklyn, Anna Eva Fay, Minnie Fuller, Fausta French, Cassie Faucett, Nina De Lindsay, Fouke, J. Franks, Ethel Fuller, Nina Farrington, Jessie Foot, Myrta French, Nettie Freeman, Sydney Fay, Emily Francis, Nellie Foyden, Eleanor Falk, Lizzie Farrell, Mrs. Jno. Findlay, Elanor Franklin.

Gale, Emily, Mrs. W. H. Gilbert, Josephine Gassman, Nellie Gilchrist, Alice E. Gerald, Vivian Graham, Maud Gordon, Annie Goodwin, Katharine Germaine, Florence Gussie, Louise Galloway, Ida Glenn, Marion A. Gray, Franklin Yale, Louise Gauss, Olive Grandison, Lillian Grist, Grace Gresham, Lillian Gentle, Mrs. A. A. Gardiner, Ellen Gail, Belle Gilbert, Ida J. Goodfriend, Ida Gilday, Helena Gordon, Bettina Girard, Fannie Grander, Josephine Gassmann, Grace Gordon.

Herring, Ella, Madge Henry, Lillian E. Hartman, Ethel Hamilton, Kathleen Hamilton, Marie Hatfield, M. Howard, Alice Hazelton, Louise Hepner, C. Hatch, Edith Hamilton, May Hampton, Ella W. Harmon, Louise Henry, Mollie Holmes, Robert T. Haines, Grace Heyer, Mrs. Clarence L. Heath, Frances Head, Mrs. W. S. Heller, St. George Hussey, Elsie Hinebaugh, Mary Hall, Lizzie Hudson, Mabel Howard, Blanch Hall, Maude Williams, Jessie Mae Hall, Ivy Houston, Maude Hollis, Lizzie Hamilton, Clara Hill, H. M. Holt, Gussie Hart, Alba Heywood, G. Hill, Martha Hansford.

Inglis, Mrs. Scott, Emma Italia, Grace Irving, Isabel Irving.

James, Mrs. Louis, Maggie Johnson, Mollie E. Jones, Marie Taylor Johnson, Doraline Jefferson, Annie Lewis Johnson, Marie Jansen, Lois James, Marie Joseph, Jessie Jordan, V. Jewett.

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